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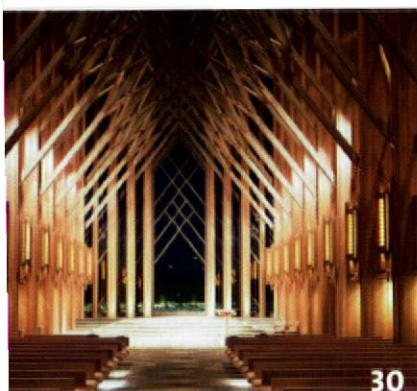
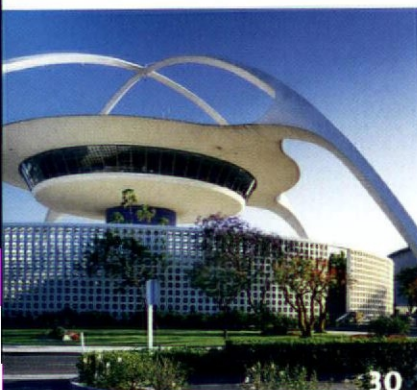


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**JOHN LEIGHTON CHASE** is the urban designer for the City of West Hollywood. His last book, *Glitter Stucco & Dumpster Diving*, won a PEN USA nomination for best books on the visual arts in 2001. His next book, *2000+ 30 Los Angeles Buildings by 30 Los Angeles Architects*, will be published in the spring of 2006. Chase is a former architecture critic for the *San Francisco Examiner* and former Disney Imagineer.

**WILLIAM H. FAIN JR., FAIA**, studied at UC Berkeley, Harvard's GSD and Manchester University. Prior to attending Harvard, Fain worked as an urban designer in the Office of Midtown Planning & Development of New York City. During and following graduate school, he served as senior architect and urban designer for the Boston Redevelopment Authority. Later, Fain worked as senior architect and urban designer for the New Community Development Corporation in Washington, D.C. He joined Pereira Associates in 1980, and has served as director of urban design and planning for Johnson Fain since its inception. His urban design work has been recognized with several national AIA and *Progressive Architecture* awards, and his "LA Greenways Plan" was shown at MOCA in the "Urban Revisions" show. He has won two fellowships from the National Endowment of the Arts and, in 2002, the Prix de Rome at the American Academy. Fain has taught at USC, SCI-Arc and UCLA Extension.

**TIM STREET-PORTER** became a photographer after studying architecture in London. Since first visiting L.A. in the early '60s, he has written and photographed three books on the city. *Freestyle*, published in 1985, featured the work of the new L.A. architects, spearheaded by Frank Gehry. *The Los Angeles House*, released in 1996, focused on the city's design history. In 2005, Rizzoli published *Los Angeles*, a large-format book showcasing L.A.'s architectural variety. Street-Porter's photographs have been printed in magazines all over the world, including *Architectural Digest*, *Domus*, *World of Interiors* and *House & Garden*.

**TOM ZIMMERMAN**, owner of Tom Zimmerman Photography, is a native of Los Angeles. His prose has been published in *Southern California Quarterly*, *California History* and *Journal of the West*. His photography has been published in the *Los Angeles Times*, *Los Angeles Times Magazine*, *Conde Nast Traveler*, *Americana*, *LA Architect*, *California Homes*, *Echoes*, *Flip Side*, *Exposure* and *Libido*, among others.



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EDITOR'S

# NOTE



We started this issue on form by engaging local architects in open, unstructured conversations on the topic. One by one, they revealed their views on form-making, as well as the factors driving form in their own work. Not surprisingly, their ideas are

divergent as well as redundant, polished and candid—in essence, their beliefs assume as many forms as the structures they design.

Also in this issue, AIA/LA President Bill Fain takes a planner's approach to the discussion, urging architects to consider the spaces created by built forms. This view is particularly insightful in light of John Chase's investigation into architecture in China, where spectacle often surmounts substance. Rounding it all out, photographer Tim Street-Porter presents some of the region's iconic architectural forms, culled from his latest book, *Los Angeles*.

The selected work and voices are from firms representing a cross-section of the L.A. architecture community. Conservative at times, form shouldn't have to be outlandish, the featured projects remind us that the form/function debate is still alive. We hope it's a dialogue you'll continue internally within your offices and externally in your own projects, whatever form they may take.

Your Editor,

Jennifer Caterino



# FARTHER



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As architects, we must be careful not to become so overwhelmed by the design of forms that we forget about the quality of urban spaces created in this process.

## Time-Form

**OVER TWO THOUSAND YEARS AGO, THE** Tao philosopher Lao Tzu wrote:

*Thirty spokes will converge  
In the hub of a wheel;  
But the use of the cart  
Will depend on the part  
Of the hub that is void.*

*With a wall all around  
A clay bowl is molded;  
But the use of the bowl  
Will depend on the part  
Of the bowl that is void.*

*Cut out windows and doors  
In the house as you build;  
But the use of the house  
Will depend on the space  
In the walls that is void.*

*So advantage is had  
From whatever is there;  
But usefulness rises  
From whatever is not.*

"But usefulness rises from whatever is not" launches my commentary in this issue of *LA Architect*, which is devoted to "Form: dramatic shapes and how they are made." However, I would like to address the opposite, the "whatever is not," which refers to the empty space created by form, the yin to the yang.

Like two sides of a coin, form and space are inseparable, yet architects often gravitate to the form of the building and less to the spaces a building or multiple buildings create. This is especially true in Los Angeles where, highly dependent upon the automobile, the city is spread out and immense. It has been all too easy as architects to forget about designing the relationship between building

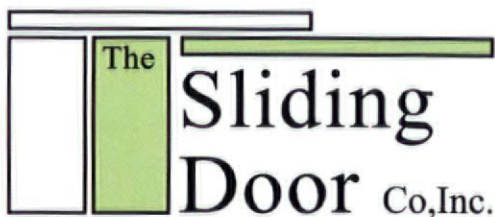
and urban space—and there is far too little intentional urban space in our city. We see an alienation of space and form, as expressed by contemporary artists such as Wayne Thiebaud, who in his 1979 paintings of L.A. depicted detached roadways swirling around isolated buildings.

To counter this trend, architects need to consider both together; space is as much a design product as the geometries that define it. Just as they are inextricably connected, there is another relationship that is crucial for us to understand—the relationship of form/space with time. Time is an important



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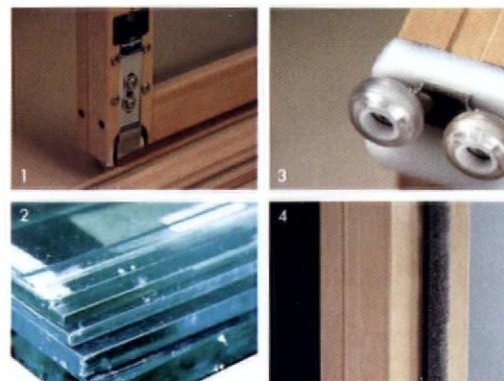
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dimension of the city. The interdependence of form and time is critical to our city in establishing identity and memory and defining the city's living and breathing places of everyday life. It is this urban "time-form" that establishes the city's contextual field (what Richard Weinstein terms as the "mulch of the city") of which buildings are a part.

Time-form is a term used frequently by Long Beach artist, Bill Viola; his video works are vivid explorations of this relationship. During a 2003 forum at the Getty, Viola spoke of it in his piece, *Memoria*. In the video he establishes a contextual field of fractal-like shapes by using a veil in darkness through which the camera strains to find "traces of light." In fact, Viola describes it as "a thick, grainy texture that suggests the violence and perpetual creativity of recombinant matter, atoms and molecules forming and reforming, a haze of infinite pos-

sibility, an aura or spiritual eminence, the fabric of the universe." Slowly, a facial form emerges and recedes through this murky field. It is this emergence of form as pattern within its context that Viola calls time-form. This relationship is embodied no less by cities.

Los Angeles has a distinct urban formal fabric expressed at a variety of levels: local neighborhood centers, more pedestrian in scale with mixed use and, in some cases, higher densities; spread-out multiple communities like the "Westside," "Downtown," the "Harbor area," and "Boyle Heights"; or, at a regional scale, building upon the "super grid" of city streets and freeways. If one has not yet been to an area of the city, one can fill in the blank because of the spatial clarity of the overall system. As Los Angeles evolves and densifies over time, the interrelationship of buildings and urban space becomes tighter and more

crucial. Densification allows us the opportunity to create intentional urban space.

As architects, we must be careful not to become so overwhelmed by the design of forms that we forget about the quality of urban spaces created in this process. These spaces hold the life-blood of the city: street space, plaza and park space, and the passages and courts between buildings, between public and private. People enjoy life within these spaces; they recreate the city at every moment through personal and communal events within them. Neglecting space is neglecting the life of the city. We have a responsibility to affirm life in the city and must be sensitive to the interrelationship of form and space with time—the city's time-form.

—WILLIAM H. FAIN JR., FAIA



Bill Viola, *Memoria*, 2000, video installation; black-and-white video projection on silk cloth suspended from ceiling. Collection of the San Jose Museum of Art. Museum purchase with support from Ann Marie and Averill Mix. Photo: Kira Perov.



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## Form

Perhaps surprisingly, each project featured in the following pages is either built or on its way to being so. The expected private residences are included, but so are projects intended for public use—schools, museums and a medical imaging center, even. This focus on form in everyday circumstances revives the tired form versus function debate, but not in the typical light. After all, the form of these projects is not arbitrary, realized in a vacuum with no regard to the buildings' purposes. Rather, most of these forms are results of programmatic, site-related or, in the case of the Caterpillar project, time challenges. Given these restraints, it's no wonder that many architects gravitate to conceptual or explorative work, most never to be realized. But the real architectural challenge lies in the tangible, the creation of imaginative, functional, attainable responses to a prescribed set of restrictions. These projects do just that. And it doesn't hurt that many of them are beautiful, as well.



## House on Blue Jay Way (Beuth Residence)

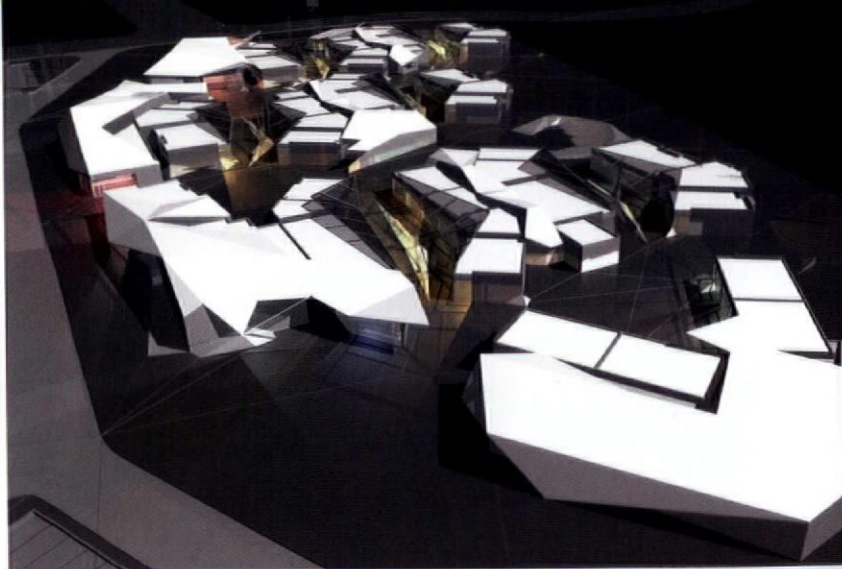
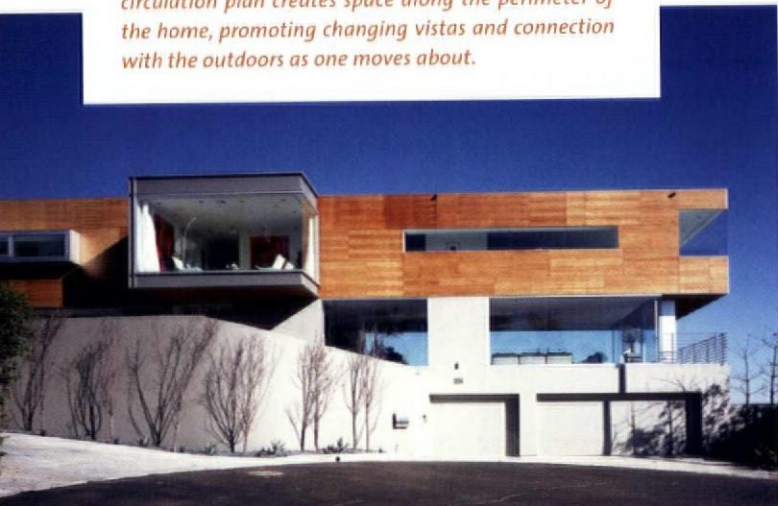
LOCATION: Los Angeles, California

ARCHITECT: Studio Pali Fekete Architects (SPF:a)

WEBSITE: [www.spfa.com](http://www.spfa.com)

*Perched on a steep, nearly 45-degree grade, Blue Jay Way is a four-level, multi-faceted viewing station for the Los Angeles basin below. The residence features a crisp concrete plinth base of two levels, housing parking garages and a host of recreational amenities. "Teak panels clad the upper level of the house, floating as if on air, above an all-glass main level," explains architect Zoltan E. Pali, FAIA. "The all-glass level contains most of the residence's public areas such as living and dining space, and the bedrooms and private spaces reside above."*

*A light, open floor plan emphasizes natural light in every room, and main program elements are central and low, so as not to block views to the outside. The circulation plan creates space along the perimeter of the home, promoting changing vistas and connection with the outdoors as one moves about.*



## Riverside Preschool/K-5

LOCATION: Riverside, California

ARCHITECT: HMC Architects

WEBSITE: [www.hmcgroup.com](http://www.hmcgroup.com)

*Based on a Harvard professor's research, this school's design links the quality of learning environments with the intellectual development of the child. The result, a campus divided into seven subject-specific learning "villages," is believed to enable students to progress at their own pace. Early childhood, preschool and infant/toddler villages anchor the southern half of the campus, with subject-specific villages for children ages 5-11 at the north.*

*Classroom building designs are based on geometric principles of varying complexity to pique the creative curiosity of children at all stages of development. The classrooms will feature numerous windows and ceiling light tubes for ample natural lighting, and each village surrounds a courtyard that accommodates outdoor classes and activities. Teacher education areas are integrated into the villages, enabling education students to passively observe classroom progress without disrupting the children's learning environment.*



## Viewpoint School

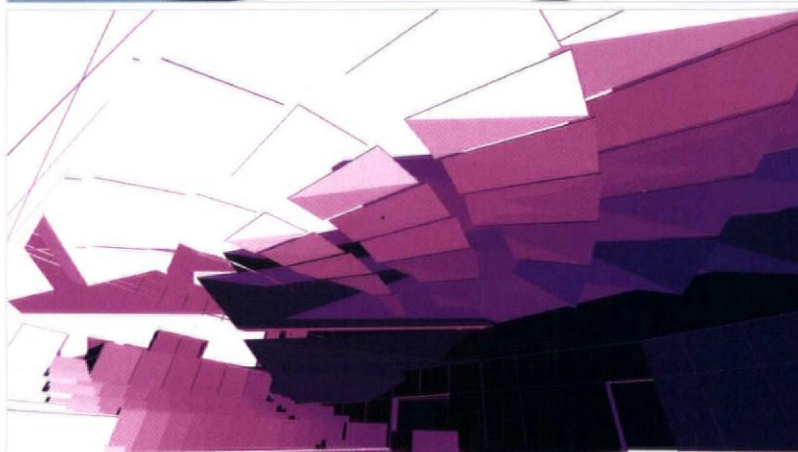
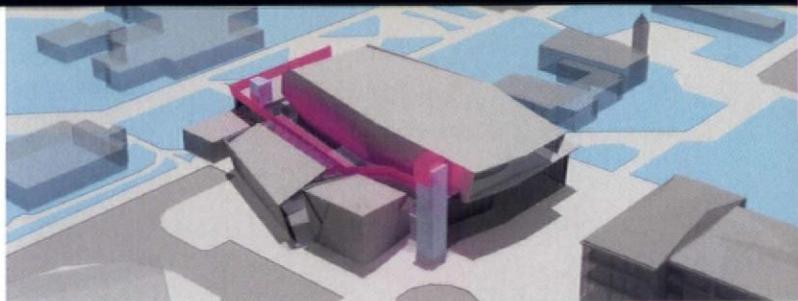
**LOCATION:** Calabasas, California

**ARCHITECT:** Jeffrey M. Kalban & Associates

**WEBSITE:** [www.jmka.net](http://www.jmka.net)

*The masterplan for the redesign of Viewpoint School's 25-acre campus aims to enhance its natural canyon environment while providing the highest quality educational experience for its students. "The site's beautiful, naturally wooded setting is the design's greatest challenge and the greatest opportunity to create something special," says architect Jeffrey M. Kalban. Prior to any planning or design, a constraints map was created to guide the design of the entire project. As a result, the buildings weave and circulate through the landscape, melding with streams and oak trees so that students and teachers are always near nature or overlooking it.*

*Included in the project's first phase are Kalban's 42,000-square-foot Performing Arts Center and Upper School Academic Center. The two-level building will step down the steep terrain at a 33-foot change in grade, and its color palette of muted earth tones will reflect the surrounding landscape.*



## Vanguard University Music Center

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**ARCHITECT:** Hammel, Green and Abrahamson, Inc. (HGA)

**WEBSITE:** [www.hga.com](http://www.hga.com)

*Although considerable in size, the 57,000-square-foot facility is designed to be an intimate environment equally comfortable for small and large audiences alike. The elements to the east of the main performance area are a large recital hall and rehearsal spaces with smaller functional spaces clustered around them. In contrast, the existing structures to the west, such as the chapel, are relatively small in size and lend personal and spiritual warmth to the area.*

*As a result, the main 'forms'—to the west and south of the main performance hall—are lower. This design reconciles these disparate elements by providing large, dramatic spaces along the main thoroughfares while spaces along the opposite side step down in scale so as not to overwhelm the existing architecture. Internally, the auditorium is a striking expression of the acoustic requirement of limiting parallel surfaces.*



## Marvin Engineering Company

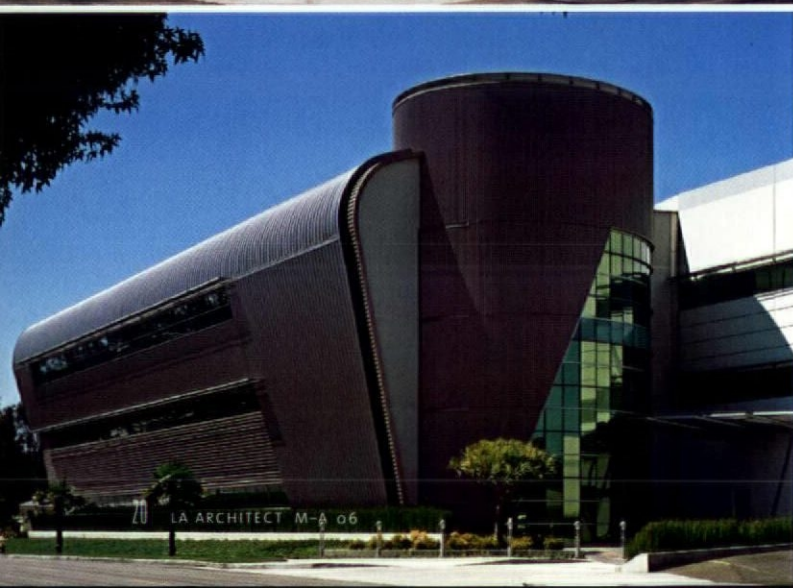
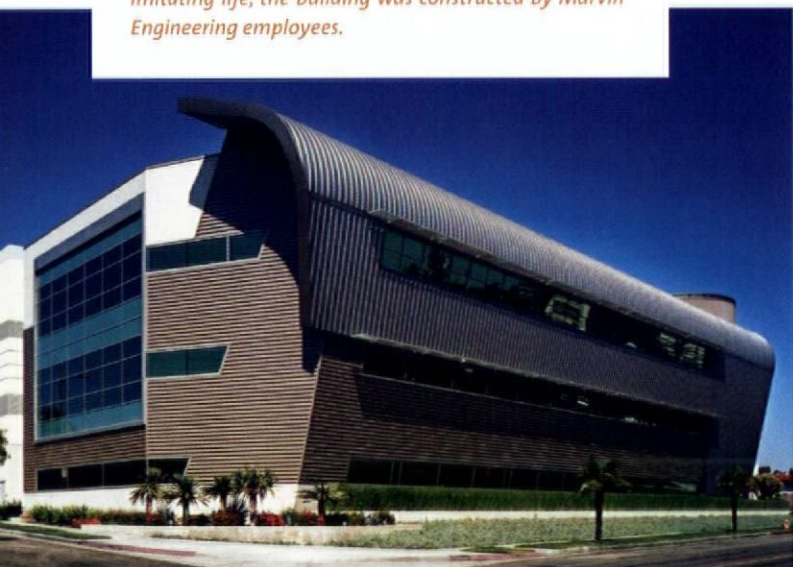
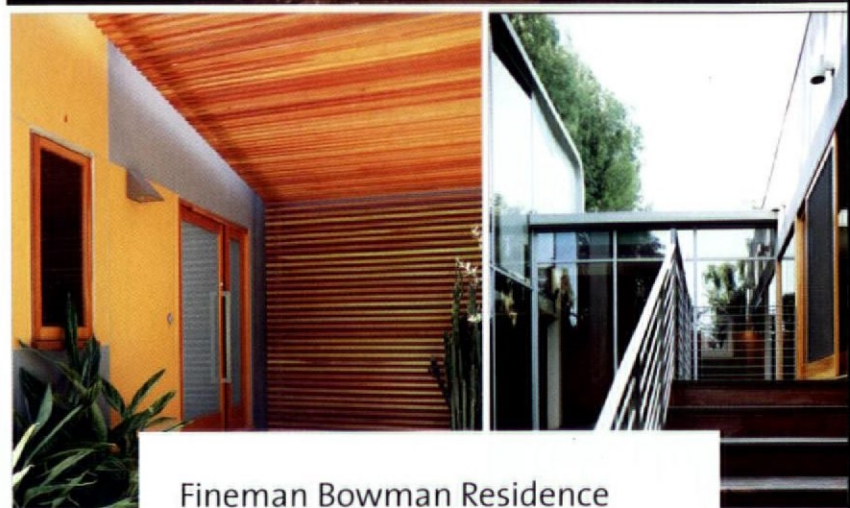
LOCATION: Inglewood, California

ARCHITECT: Nadel Architects, Inc.

WEBSITE: [www.nadelarc.com](http://www.nadelarc.com)

*The architecture of this new 135,000-square-foot headquarters building for Marvin Engineering, a manufacturer of mechanical assemblies for the aerospace and defense industries, captures the intersection of machine and art, reflecting the inner workings of the company. Industrial exterior finishes such as site-cast concrete in various textures, various colors of glazing, and three types of custom corrugated metal siding reinforce the concept of manufacture and assembly.*

*The building entrance is a unique thematic display of Marvin's historical past—a two-story steel and glass cylindrical volume that recalls the shape of the mechanical parts produced by the firm. The double-height space throws unexpected stripes of shadows and light into the building and across the façade throughout the day. To complete this scenario of art imitating life, the building was constructed by Marvin Engineering employees.*



## Fineman Bowman Residence

LOCATION: Los Angeles, California

ARCHITECT: Lorcan O'Herlihy Architects

WEBSITE: [www.loharchitects.com](http://www.loharchitects.com)

*Originally a California ranch-style house, this project's major remodel and addition takes full advantage of the site's natural, but challenging, surrounding of wild tangles of ivy and 60-foot tall eucalyptus trees.*

*Fronting the street, horizontal Douglas fir slats dress the garage and entry, continue beyond, and then screen an open-air courtyard that was carved out of the living room of the existing home. A wide, pivoting glass door leads into the renovated house, which now contains the common areas. Extending from the fully renovated main house, an enclosed glass-walled bridge leads to the nearly 2,000-square-foot addition. Elevated on stilts over the lower end of the property, this "C" shaped addition is enclosed by a gently undulating modulated glass and cemplank wall system. The use of expansive glass panes, carved-out open spaces, and moveable sliders and wall systems yield a true indoor/outdoor experience.*



## The Contemporary Museum of Honolulu

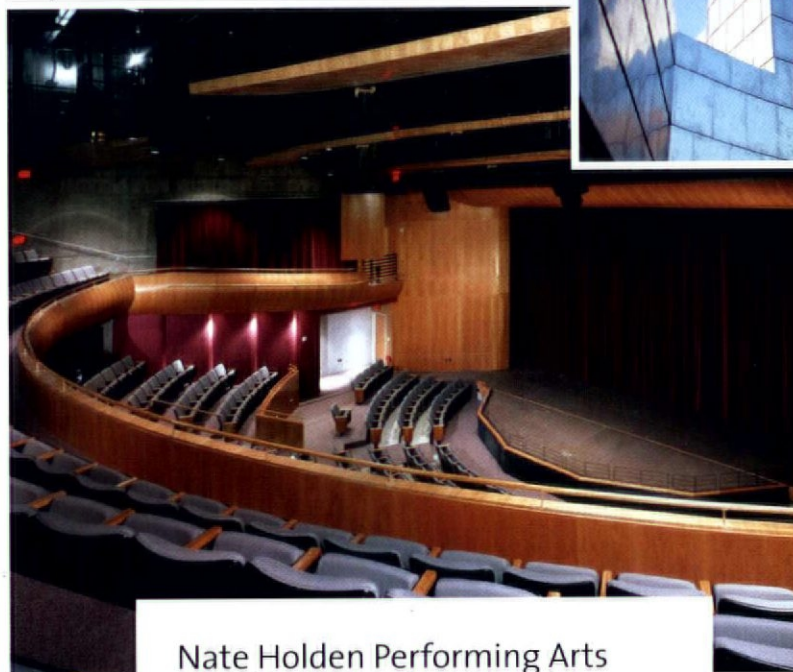
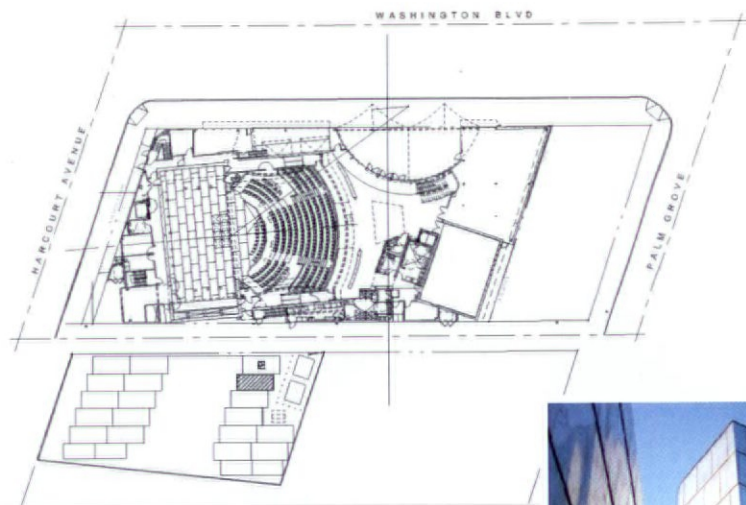
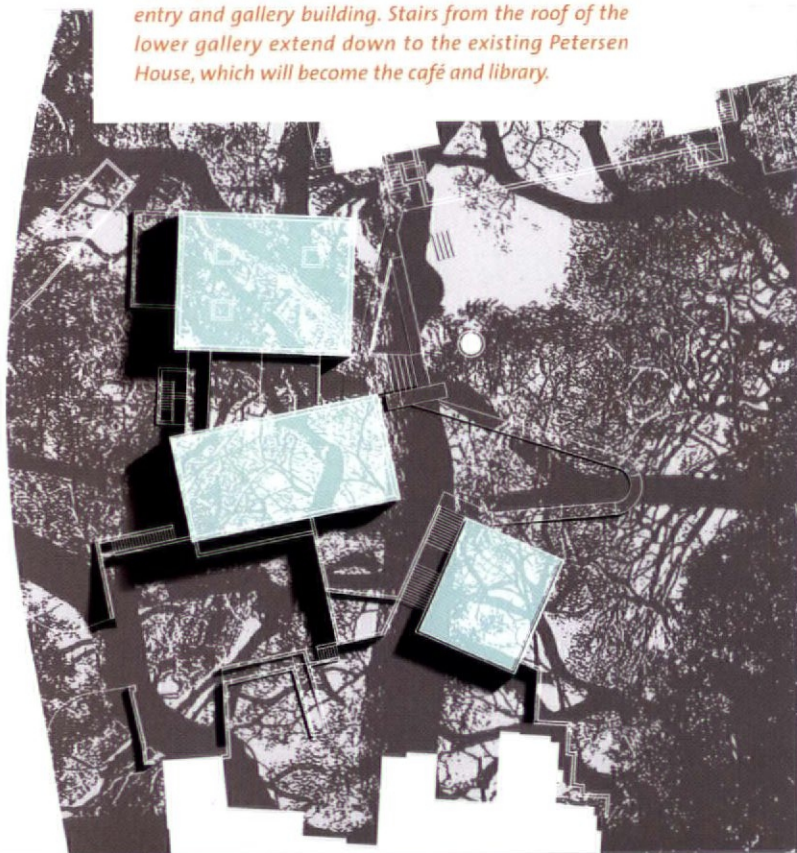
**LOCATION:** Honolulu, Hawaii

**ARCHITECT:** Frederick Fisher and Partners Architects

**WEBSITE:** [www.fisherpartners.net](http://www.fisherpartners.net)

*Beyond the basic design goals for museums—providing high-quality galleries and properly conditioned storage spaces for collections—the Contemporary Museum strives to create a contrast with the neighboring historical buildings' minimal geometric forms. Designed as three simple pavilions, the buildings are clad in glass with muted reflections of the surrounding trees, sky and clouds. The upper two galleries are separated by a glass lobby with a lower ceiling to accentuate their distinct masses. The third gallery is sunk into the ground to minimize its impact and provide a platform for sculpture on its roof.*

*The new building is entered from the lanai of the existing Cooke-Spaulding House, the current museum entry and gallery building. Stairs from the roof of the lower gallery extend down to the existing Petersen House, which will become the café and library.*



## Nate Holden Performing Arts Center (NHPAC)

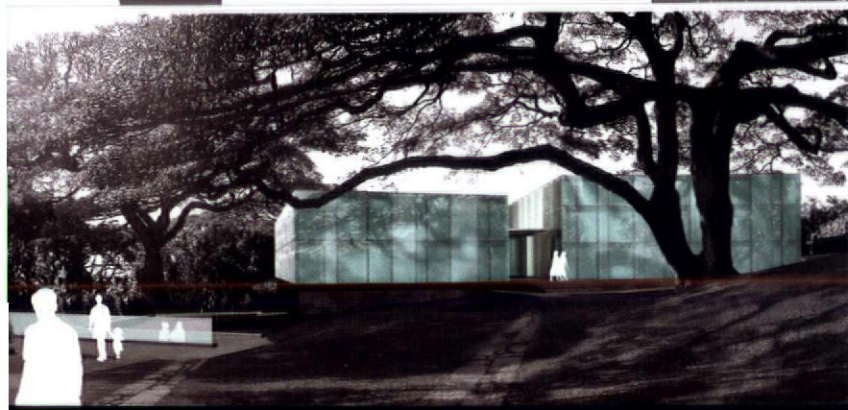
**LOCATION:** Los Angeles, California

**ARCHITECT:** fsy Architects, Inc.

**WEBSITE:** [www.fsyarchitects.com](http://www.fsyarchitects.com)

*Incorporating successful components of the former Ebony Showcase Theatre and Cultural Arts Center, the NHPAC maintains fundamental design principles—honesty in materials, a clean diagram, simplicity in form, and purpose in the community—to create a larger, state-of-the-art facility. The center includes a 400-seat strong-thrust theatre with fly loft and support facilities, a sound stage/rehearsal room, and restaurant and retail gallery space.*

*The rawness of the exposed concrete walls in the theater's audience chamber is contrasted with cherry wood paneling, which adds richness and intimacy to the venue. The curvaceous exposed concrete walls in the lobby serve as a neutral backdrop to be adorned with the legacy that was once the Ebony. The galvanized sheet metal panels on the building exterior provide a glistening scaled skin that varies in color throughout the day as it reflects the hues of sun against a background of exposed concrete.*





## MRI Medical Center of Beverly Hills

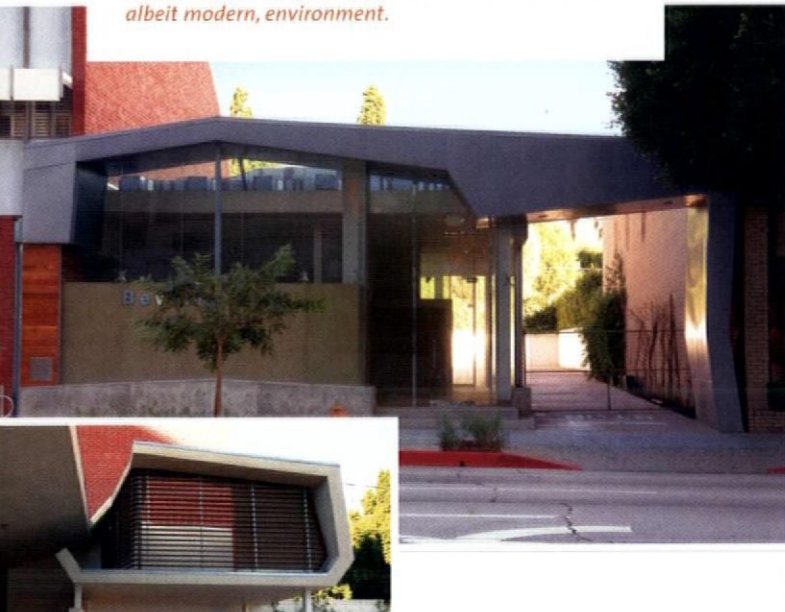
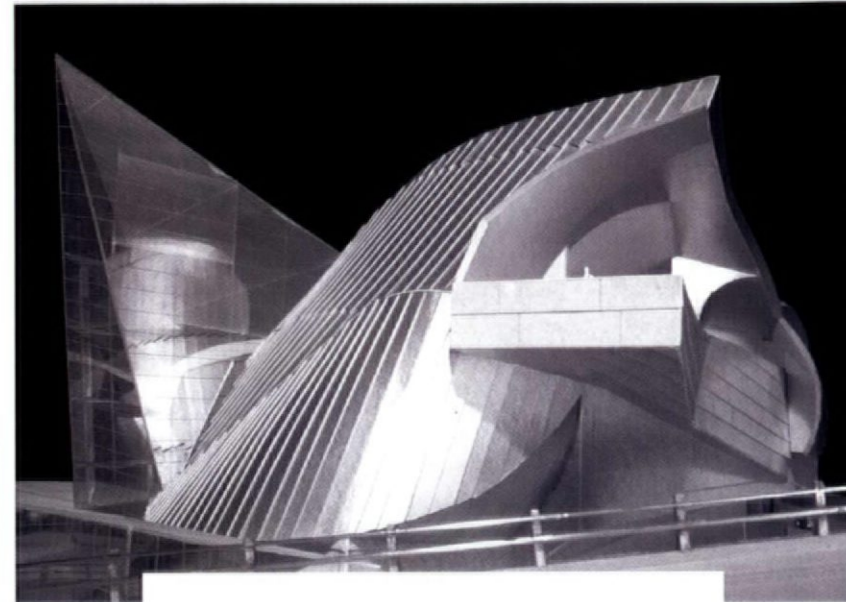
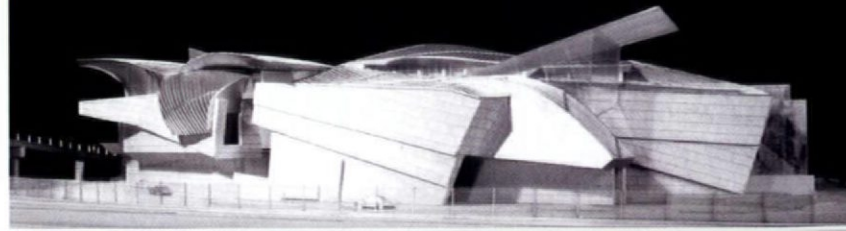
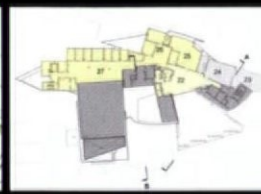
**LOCATION:** Beverly Hills, California

**ARCHITECT:** Coscia Day Architecture + Design

**WEBSITE:** [www.cosciaday.com](http://www.cosciaday.com)

*A typical medical office building this is not. The metal-clad structure entry came about through the firm's ongoing investigation into folded form. This major structural element ties the interior programmatic space of entry with the exterior vehicle entrance space across the front elevation. Turning adversity into benefit, the sculptural form of the floating object room over the parking area came about because of a city requirement that air chillers be hidden.*

*The Southern California climate allows for an indoor/outdoor waiting area with a retractable glass wall off the parking area. Large expanses of glass at the street entry, in conjunction with a continuous glass wall along the interior public corridor, create juxtaposed relationships between the motion of the street traffic and tranquility of the exterior bamboo-planted garden driveway. The building's materiality is purposely limited and subdued, so as to evoke a Zen, albeit modern, environment.*



## Art Museum of Western Virginia

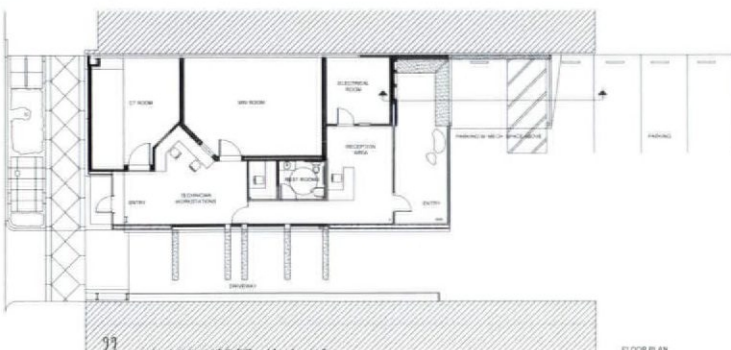
**LOCATION:** Roanoke, Virginia

**ARCHITECT:** Randall Stout Architects, Inc.

**WEBSITE:** [www.stoutarc.com](http://www.stoutarc.com)

*As Roanoke's most contemporary structure, the new Art Museum is intended as a metaphorical gateway to the future as the city evolves from an industrial and manufacturing economy to one that is technology-driven. The building's forms and materials evoke the drama of the surrounding mountainous landscape of the Shenandoah Valley, framed by the Blue Ridge and Appalachian Mountains. The variations of the forms and textures emphasize the striations, clefts and eroded rock surfaces found in the region's famous caverns, cliffs and river gorges.*

*The 75,445-square-foot building occupies three levels with a central atrium rising to a height of 77 feet. The glass atrium will allow the lobby to be filled with natural light during the day. At night, the illuminated glass roof surfaces will allow the volume to glow like a beacon and draw the community to the Art Museum's activities.*





## La Kretz Hall, University of California, Los Angeles

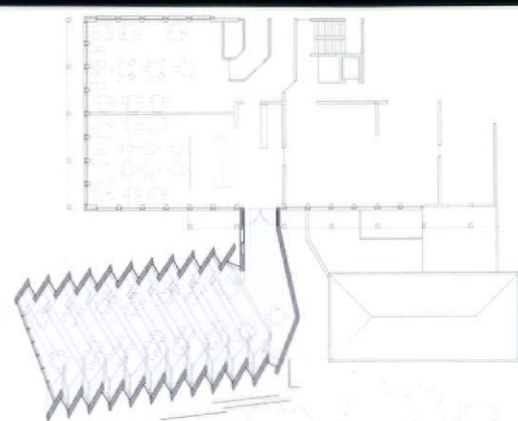
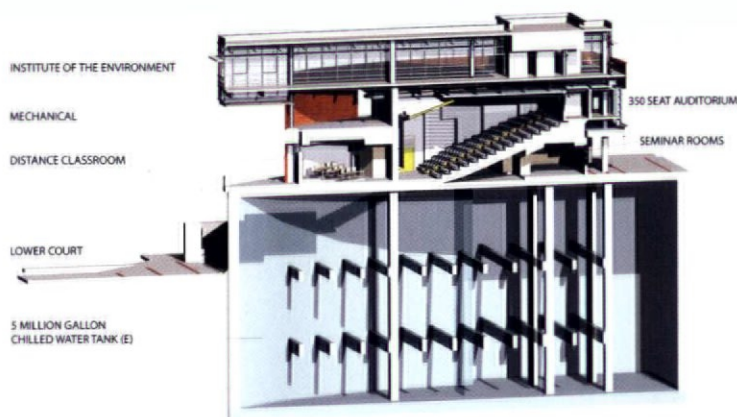
LOCATION: Los Angeles, California

ARCHITECT: SmithGroup, Inc.

WEBSITE: [www.smithgroup.com](http://www.smithgroup.com)

*UCLA has experimented with stacking, spanning and lamination to obtain viable sites for new buildings. La Kretz Hall sits directly on top of an existing 5-million gallon tank that supplies chilled water to UCLA's air-conditioning systems. Stacking the new construction on top of an existing structure allowed the university to make use of existing space, while avoiding the expense and environmental impact of developing a new site. The new building will provide classrooms for undergraduate education, office space and conference facilities.*

*The existing tank structure required several technical innovations, including the methods of connection between building and tank, the planning of the ground floor, and the seismic solution of the building, which utilizes both moment and eccentrically braced framing systems. Rapidly renewable and low-emitting materials, operable windows, and low-energy consumption are expected to make La Kretz Hall the first LEED®-Certified UCLA facility.*



## Caterpillar, Restaurant Hof Weissbad

LOCATION: Appenzell, Switzerland

ARCHITECT: agps architecture

WEBSITE: [www.agps.ch](http://www.agps.ch)

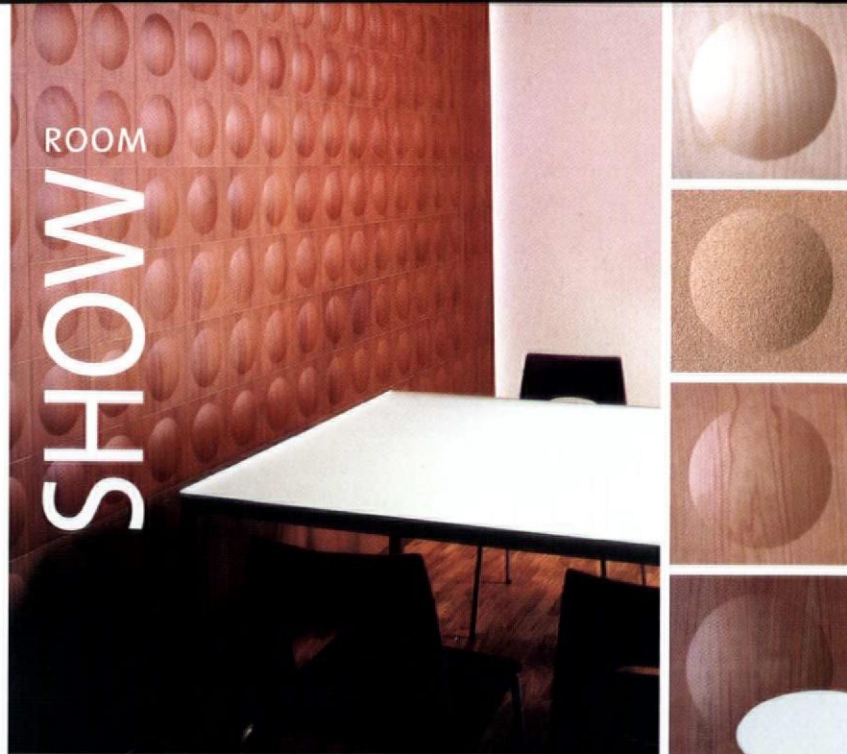
*It was clear from the outset of the Caterpillar project, a restaurant addition to an existing hotel in the Swiss Alps, that prefabrication techniques had to be used to meet the tight construction schedule. The building consists of a total of 11 modules, interlocked with one another to form an entity. Whereas the units are designed to perform as distinct frames, it is only through their interconnection that structural firmness is attained. As each module is slightly tilted, a visual game ensues between the instability of the parts and the stability of the system.*

*Key to the entire assembly are the gaps between the modules. These spaces are framed with glass, resulting in a repetitive rhythm of openings for the passage of light. What emerges in formal and spatial terms is a sequential arrangement of open and closed wedges—a caterpillar-like assembly of seemingly crawling parts.*





# ROOM SHOW



## ◀ POP PANELS

Reflecting a strong influence of mid-century design simplicity, Brainwood's POP Panels provide modular flexibility in a wide array of applications. Manufactured in Finland, the panels are composed of pressed plywood with four standard surface options—birch, cherry, walnut and sound-absorbing cork. Special color lacquers and wood finishes are available on large-scale projects, and all wood panels are laminated with an invisible matte film. Two sizes are available: 15 3/4" square and a smaller quarter-scale mini panel.

**MORE INFORMATION:** The Hightower Group  
206-992-7045 or [www.poppanels.com](http://www.poppanels.com).



## LOTUS.MGX LAMP

Designed by Janne Kytanen, the Lotus.MGX lamp by Materialise.MGX simultaneously borrows an iconic natural form while suggesting a sleek and global modernity. The epoxy shade, designed with the aid of advanced stereo lithography, rests atop a chrome-coated stainless steel base. The lamp accepts a dimmable halogen bulb and is available in 61" floor and 21" table models.

**MORE INFORMATION:** Jules Seltzer Associates  
310-274-7243 or [www.juleseltzer.com](http://www.juleseltzer.com).



## ▲ DNA TABLES

The DNA Tables, designed for Offecct by Eero Koivisto, draw upon the genome for their basic formal element. Four interlocking designs can be arranged in any number of configurations. Each 18" tall table has a lacquered MDF surface and a chrome or silver lacquered metal base. Available in white, black, blue and orange.

**MORE INFORMATION:** Lampa + Mobler  
323-852-1542 or [www.lampamobler.com](http://www.lampamobler.com).

## ◀ LOSPALURDOS BENCH

The LosPalurdos Bench, designed by Swedish architect Per Fagring, is an exercise in purity of form. The organically contoured y-shaped bench is made from hand-laid fiberglass with a multiple layered polyurethane spray finish. Available in red, black, white, blue, green, yellow and custom colors upon inquiry.

**MORE INFORMATION:** [www.lospalurdos.com](http://www.lospalurdos.com).





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PROFILE

# SITE

## Zen Zoo Tea: Hollywood and Beverly Hills

### ZEN ZOO TEA'S TWO NEWEST LOCATIONS

in Beverly Hills and Hollywood, designed by Christopher Mercier Studio (fer) in Inglewood, California, express modern philosophies of design-driven identity. Rather than stamping out duplicative locations throughout the city, the burgeoning purveyors of tea and dim sum are turning to a designer to craft their spaces and, consequently, their image.

Mercier, a professional artist as well as an architect, works in alternate, sometimes intermingling, universes. His approach to architecture is undoubtedly informed by his pursuit

of art and vice versa. "The only difference," contends Mercier, "is in the restraints." Both Zen Zoo locations are rife with restraints—restrictive spaces, *feng shui* directives and limited budgets, to name a few—but, nonetheless, Mercier's designs feel artistic.

To create spaces that capture the chain's original Brentwood location's atmosphere, while imparting complementary, although diverging, aesthetics—the contemporary flare of Los Angeles and old-world tradition of Taiwanese teahouses—Mercier and the client determined a set of materials and design

elements that would be applied to both sites in different ways. What Mercier, a Gehry alumnus who can't help but describe architecture in terms of "vibes," has accomplished is a consistency of experiences, distinct yet familiar spaces. "Working with materials is an interesting game," he says. "The trick with Zen Zoo was using the same materials and design elements in different ways to respond to each location's particular site."

The resulting Zen Zoo vibes are contrasting, yet consistent. The Hollywood location, tucked into the Sunset + Vine complex, exudes a

Zen Zoo Tea in Hollywood. Photography by Jennifer Boggs.



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Zen Zoo Tea in Beverly Hills. Photography by Jennifer Boggs.

minimalism reflective of the industrial edge of the overall development. Though design details surely abound, the space is defined by generous, sweeping curves. Concrete flooring, an effort to keep the space engaged with its cool exterior, is countered by the inviting serpentine form of the walnut tea bar. Adhering to feng shui principles, Mercier positioned the money—the cash register—in the middle of the room and incorporated an arching ceiling shaft. The result is an oblong recess in the ceiling, a figurative interpretation of the custom to pair money with ovals.

The Hollywood Zen Zoo Tea location is at once refined and rustic. A fountain greets patrons near the side entryway. A gravel garden outlining the space is an elegant distraction from the preexisting exhaust duct hovering above patrons, not part of Mercier's vision, but, in the end, an unavoidable compromise. Up the blackened steel staircase, the curved balcony area, a burst of bright red gloss, floats above the first floor. Necessary to the functionality of the site—as the kitchen area grew, the main floor's seat count

dwindled—the second floor also disguises one of the existing steel beams.

In Beverly Hills, Mercier negotiated a narrow mid-block site, a strong departure from the modern storefront afforded by the Sunset + Vine complex. Stretching just 15 feet across, the one-story space is duly intimate and sophisticated. Here, the focus is on the details, like the colorful tiled wall behind the service area. Again, the walnut tea bar is a central force, but this time it is linear; a curve in this narrow of a space would compromise requisite seating. Rather, here the bar performs vertically as a folding element that laps back on top of itself, creating a soffit just above the bar top.

This folding element is repeated in the indoor seating area, which faces the tea bar. Wood beams fold into wood floors, and wood benches back into themselves. Though plastic to-go cups and shameless, albeit pleasantly modular, retail racks reveal the teahouse's true caste, there is an air of elegance, reinforced by the palette of dark brown and rich red. Again, feng shui notions were incorporated—the crystal balls dangling from the ceiling may

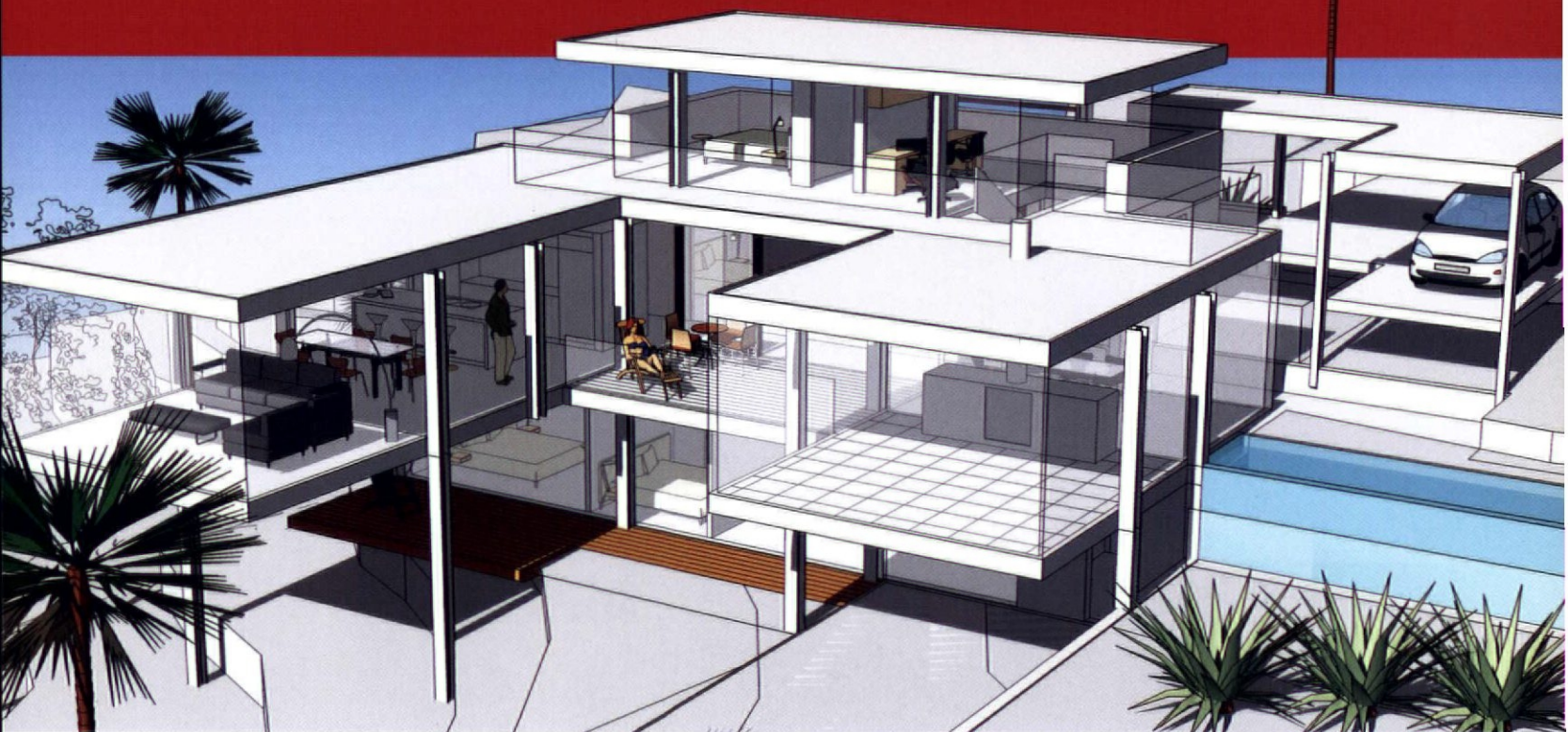
seem trite, but are certainly strategically placed. Cross-purposed materials and elements resonate in both sites without being forceful. A fountain stands near the Beverly Hills' entryway, growing from a bed of gravel recalling the pebble outline of the Hollywood site, and both locations capitalize on the temperate climate through outdoor seating. Like the floating balcony in Hollywood, the Beverly Hills location can boast one unique flourish: A leftover space near the front of the bar has been carved into a waist-high Buddha room.

The projects' budgets, according to Mercier, were roughly equal and undoubtedly modest. A tour with Mercier of the Hollywood location reveals design compromises both programmatic and financial, and similar concessions were made in Beverly Hills. Nonetheless, Mercier crafted appropriate responses to the sites, creating two distinct, reminiscent forms, one cool and curvaceous, the other warm and linear, that are as inviting and comforting as tea itself.

—JENNIFER CATERINO



# More proof that L.A. is the land of super models.



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IMAGES FROM  
*LOS ANGELES*  
BY TIM STREET-PORTER

All those buildings you've always wanted to get out of your car and snap a photo of—Street-Porter has done it for you. Mostly exposed in crisp light, he not only captures the overall structures but also the often hard-to-see details that make these buildings brilliant and unique. —ROBERT BERGER

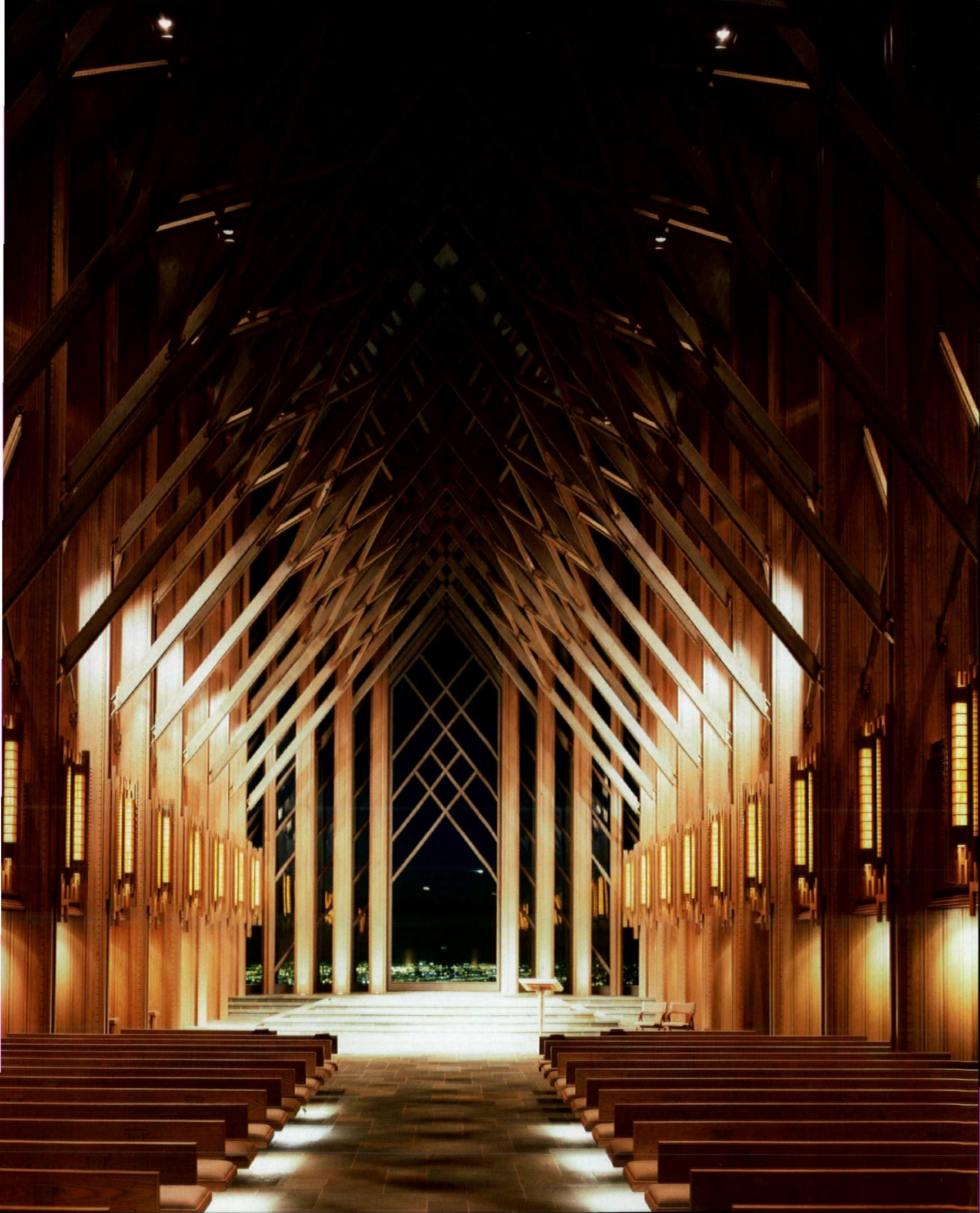


Schnabel Residence, Frank Gehry, 1990. Photography by Tim Street-Porter.





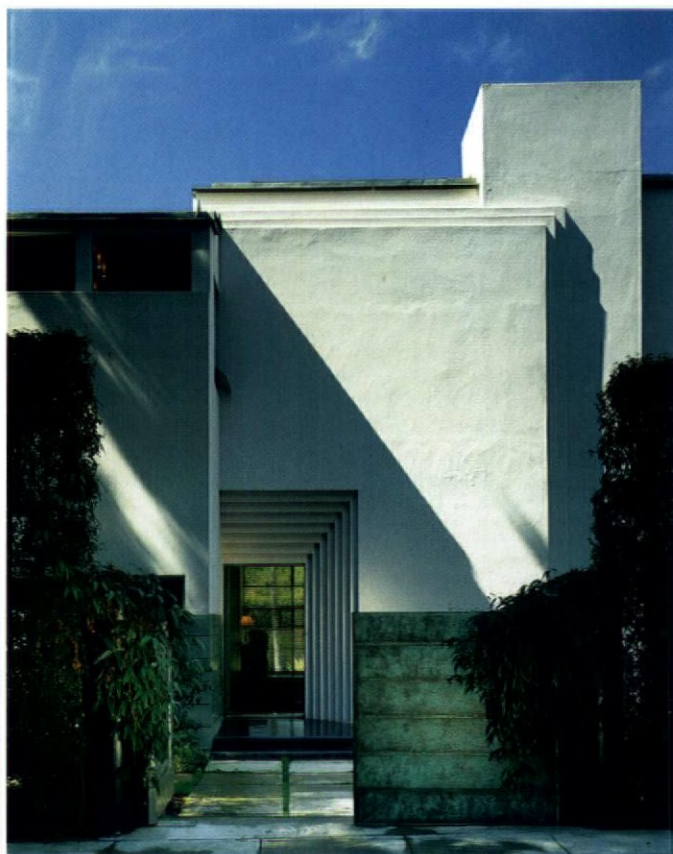








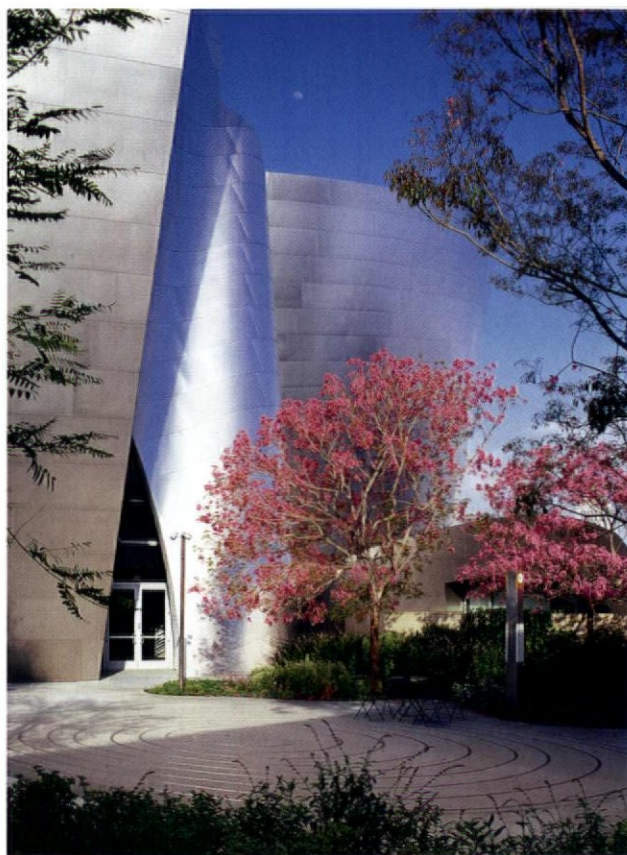
Theme Building at Los Angeles International Airport, Pereira & Luckman, Welton Becket & Associates, and Paul R. Williams, 1961. Photography by Tim Street-Porter.



Dolores del Rio House, Cedric Gibbons and Douglas Honnold, 1929. Photography by Tim Street-Porter.

There is a fine line between an artful representation of a building and a purely documentary image. Street-Porter continually leaps back and forth over that line. Not every building can be seen as art, but, nevertheless, can have features that make it an important representation of a period or style. There is also the 'classic L.A.' component to many of the photos. —ROBERT BERGER

One constant in all the photos is the abundant shrubbery and trees that grow so effortlessly in the benign L.A. climate. It is a constant of Street-Porter's imagery that his buildings exist not alone and utterly individual, but in an environment. —TOM ZIMMERMAN



Walt Disney Concert Hall, Frank Gehry, 2003. Photography by Tim Street-Porter.

The photos continue to investigate the architecture of the city. He has photographed structures both humble and grand throughout his career; the themes of triumph and tragedy are carried throughout. —TOM ZIMMERMAN



# New China Architecture

A PORTRAIT OF CONTRADICTIONS

BY JOHN LEIGHTON CHASE



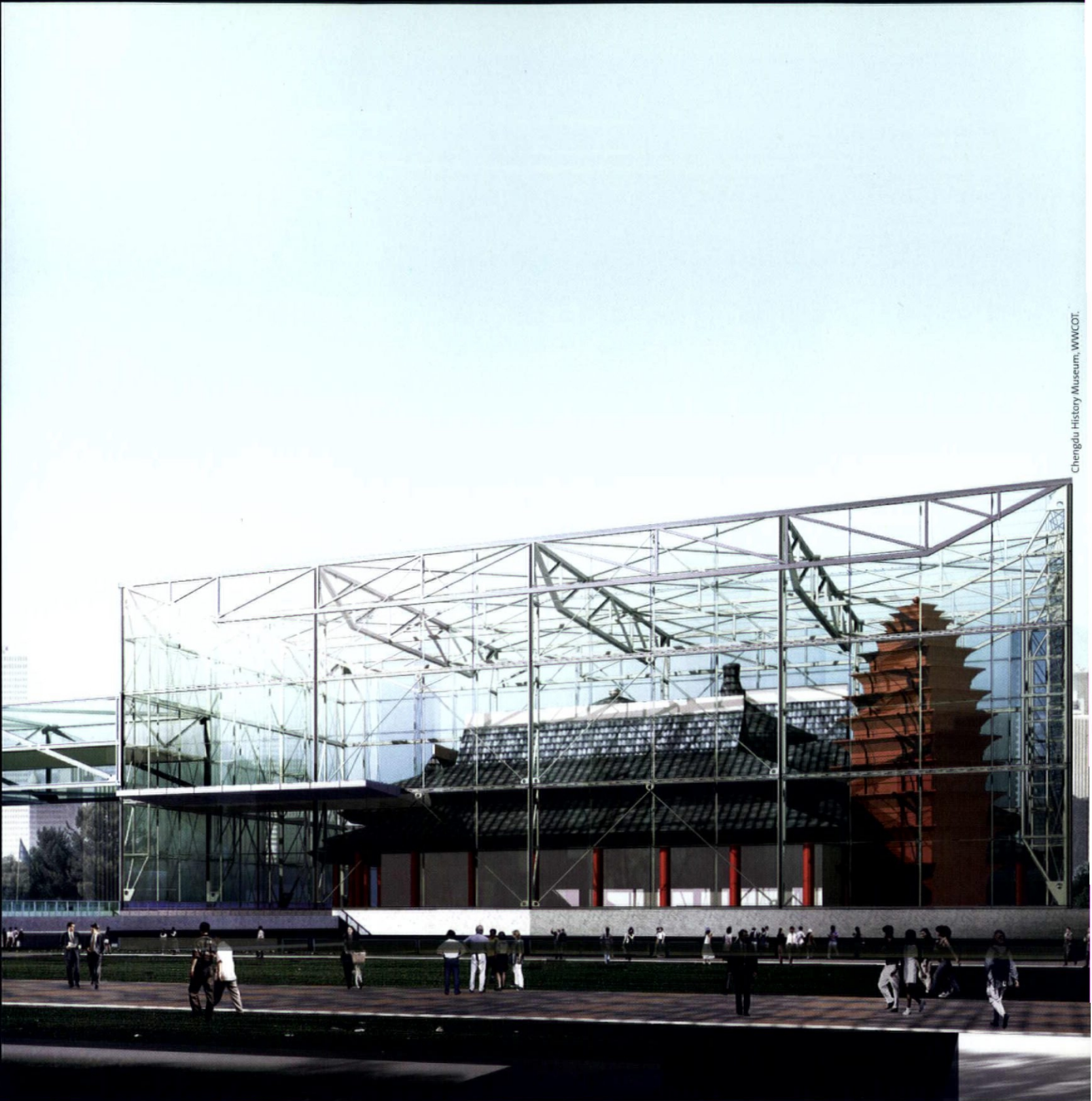
In the last decade, China has become a hothouse of design exploration on a global scale. Rapid urbanization, breakneck economic growth, and politics have created one of the world's most demanding markets for large-scale high-design architecture—and a significant portion of the business is going to U.S. firms, many in California.

Estimates place more than half of the world's heavy construction cranes in China. In most major cities, it seems like a new building is going up on every block. The quintessential example is Pudong, an ultra-modern "instant" city across the Huangpu River from Shanghai. As recently as 15 years ago, most of Pudong was covered with rice paddies. Now, it is a city of 4 million people, with some of the most aggressive architecture in the world. Growth that took New York nearly 270 years to achieve has happened in Pudong in 10.

"In China, everything's happening at warp speed. They're going through 50 years of experience in five, and they're going to make the same mistakes others made over 50," warns Paul Jacob, chairman of RTKL Associates.

The current architectural landscape in China is a crucible, where the cultural aspirations of newly economically liberated Chinese developers and businesspersons, the ambition of foreign architects and designers, and local and regional politics push Chinese form toward the hyperreal.





Chengdu History Museum, WWCOT.



## TO GET RICH IS GLORIOUS

The Chinese have one of the oldest civilizations on earth. Yet, from the historical turmoil of the twentieth and early twenty-first centuries—multiple foreign occupations, the communists' 1948 victory, the devastating Cultural Revolution, Deng Xiaoping's pseudo-capitalist reforms of the 1970s and '80s, and the current globalist boom—has arisen a community of planners, developers, and leaders lacking strong ties to any particular design tradition.

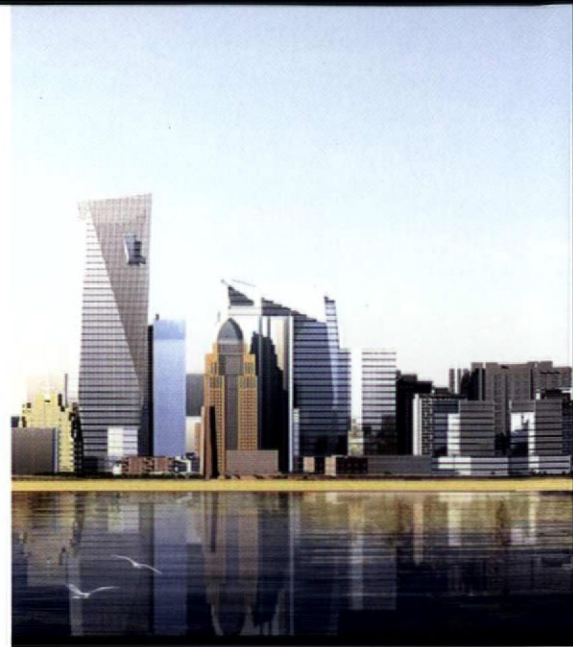
"They are working very hard to catch up with Western nations, having gone into a slump during the Cultural Revolution. The schools of architecture, along with other academic pursuits, were closed so they lost a generation of architects," observes Chet Widom of WWCOT.

"The way I see it, China doesn't have any core values—fundamental or cultural," says Xiaoguang Liu, a vice president of RTKL. "They are trying to have a long civilization, but they just don't have a core value that can govern art and architecture. So, in a way, they are importing stuff and trying to meld it together."

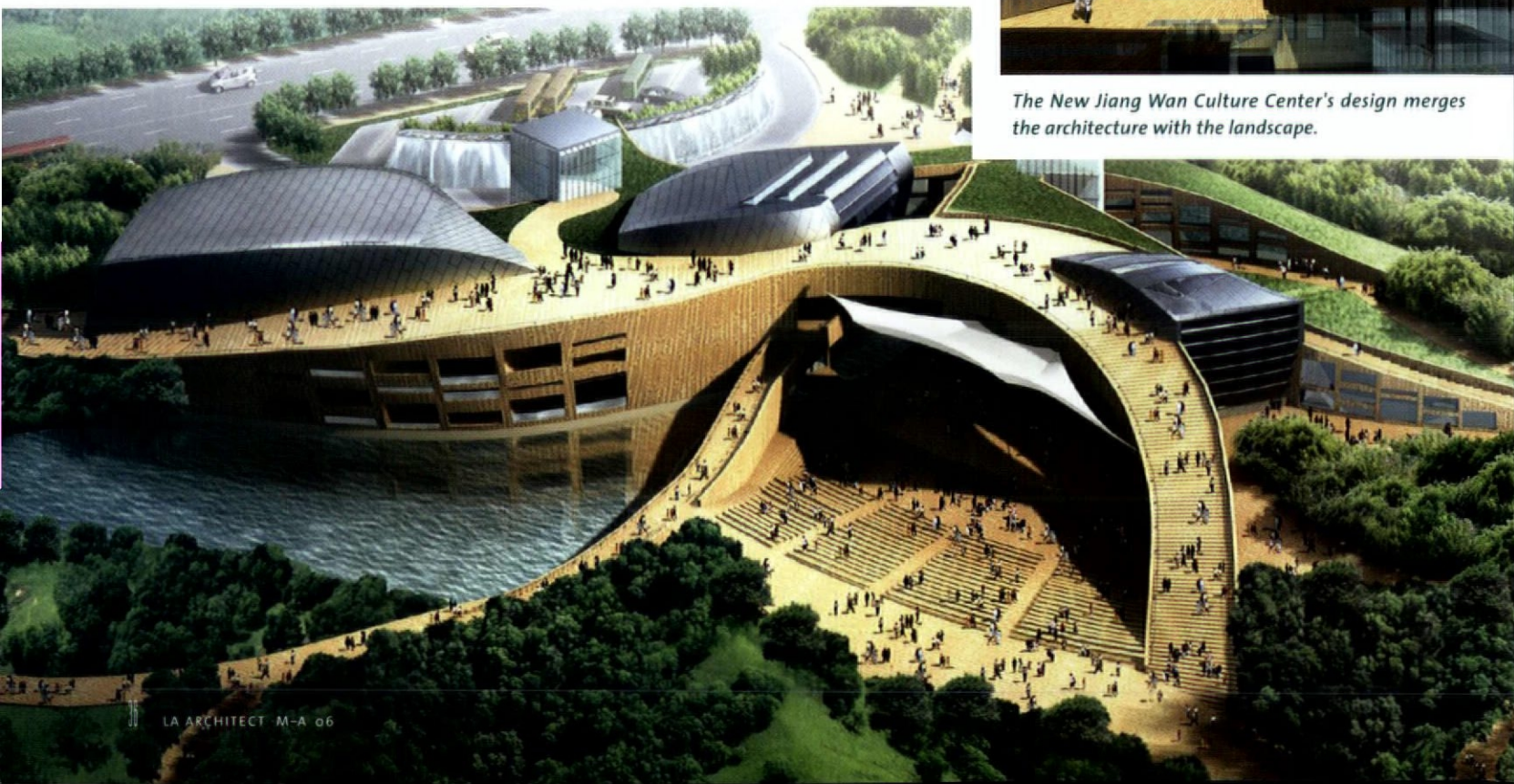
"If you look around any city in China you see references to just about anything. The influences are very diverse and the materials palette is quite broad. The vocabulary ranges from neoclassical references to very modern, if not a little bit sci-fi. There is a very supportive climate for built experimentation. Clients are really looking for the most innovative thinking," says Ming Wu of Ehrenkrantz, Eckstut & Kuhn Architects.

The newfound wealth of China—at least of those who decide what gets built—gives rise to a search for cultural status. And, as everywhere, one way status can be obtained is with adventurous architecture, especially that provided by world-famous American and European designers. While Americans led the way in the '90s, RTKL sees the current trend favoring Europeans. "It's more of a fashion approach—a show, basically. That's what the Chinese really like about them. The French are more popular in China, much more so than American architects, especially on those "landmark" buildings," contends Liu.

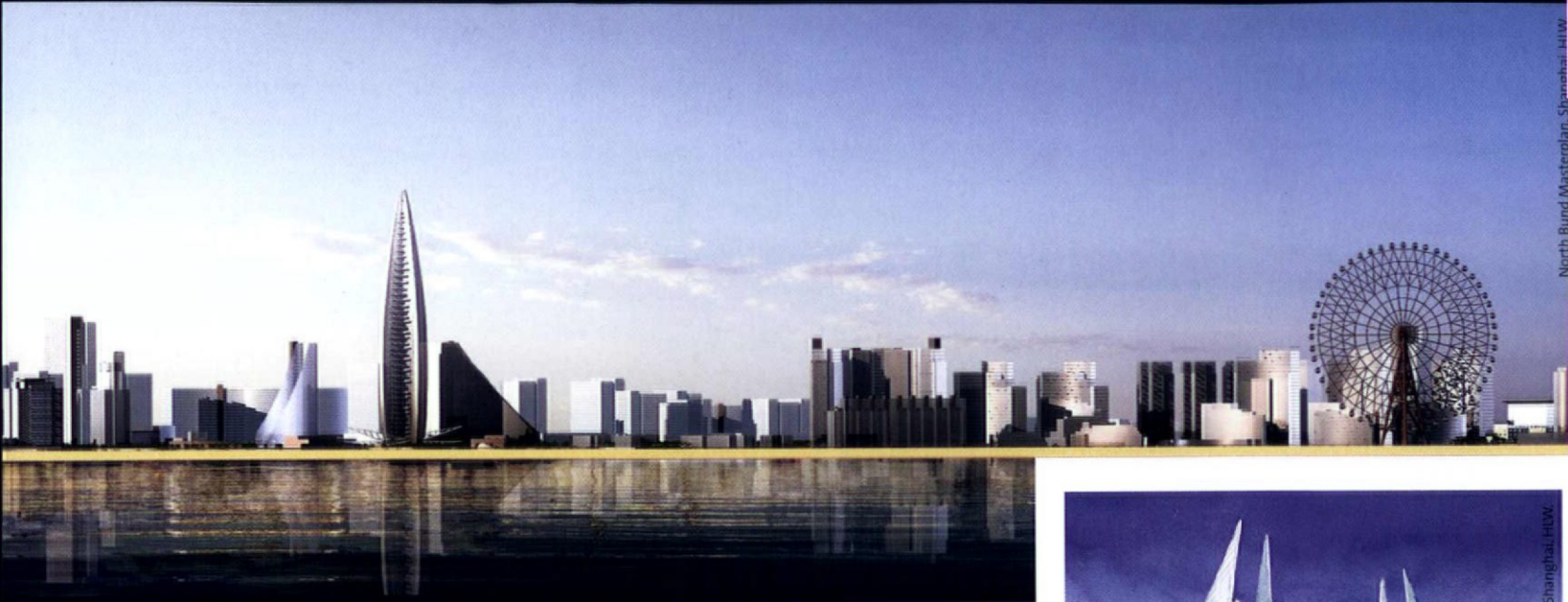
Brian Lee, design partner of Skidmore, Owings & Merrill, has a different point of view. Lee acknowledges that there is a certain interest in buildings that will be a landmark or an icon, but also believes that there is a Chinese sensibility to architecture, a Chinese appreciation for abstraction and meaning that he doesn't always find in American clients. "We don't try to do a building that's odd or that stands out; we try to bring a process. It grows out of the needs of the site and the client," explains Lee.



*The New Jiang Wan Culture Center's design merges the architecture with the landscape.*







## TABULA RASA

A second important element driving Chinese urban architecture is the ambition of the foreigners who are involved in the designs. In some cases, the attraction lies in the scale of the work; in others, the sheer creativity. Many of the site restrictions present in the U.S. are "a process of negotiation" in China, according to Bill Lacey of Callison Architects.

"I don't know any architects working in Asia that make a profit," says Herb Nadel of Nadel Architects. "Who wouldn't want to design a whole city? The glamour and the glory of doing something like this are over the top. The idea of creating a whole town for somebody to live in is so exciting." Nadel has done more than 140 projects in China, 30 or 40 percent of them built.

"China is the place where great design projects are happening at a scale that simply does not exist anywhere else," notes HLW's Michael White. "There is the potential to do more exciting work."

"Projects in China are larger than in America. They usually have residential towers, offices and, maybe, a hotel. If you start looking around for comparable projects in U.S. they aren't any," asserts Lacey.

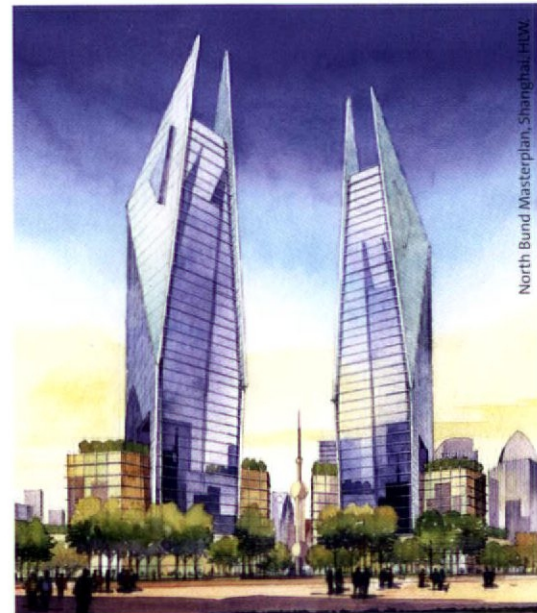
"It's a place where you can test principles. You can affect more people's lives," says James Mary O'Connor of Moore Ruble Yudell. But free reign certainly has its disadvantages. "This is the really early stage. Much of what is being built will have to come down. It's so fast that there is not enough time."

"It's almost like a 'fashion laboratory' over there," says RTKL's Norm Garden. "And that isn't to say everyone is qualified to be the 'fashion architect.' I think there is a lot of garbage. When you arrive in Shenzhen, there must be 100 buildings with what I call a 'hypodermic needle' topping them." Regarding a current, more traditional urban design project, he notes, "On one hand, the young designers are like, 'Oh, bummer, because I want to be part of the 'great experiment' out there.' But, on the other hand, our site probably doesn't lend itself to the type of building that should be going, 'Me, me, me.' We're just another piece that sets up a great street front. I don't think there's enough of that going on."

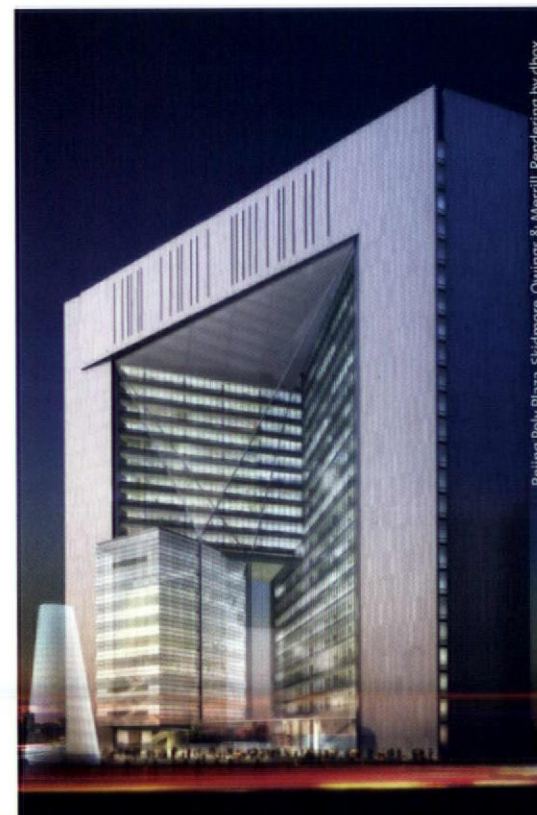
"The scary part is that whether it's an arena or an entertainment complex or a condominium, it all takes on, in many cases, the same form," adds RTKL's Ron Turner. "And there's nothing really defining what that form is other than just what it can be. There's no real use that's saying this is the form it should take."

China is also becoming a market where firms and architects cut their teeth to leverage their experience in the U.S. market. "We can compete with world-class architects in that arena. It has been very difficult for us to throw in our credentials here with the Richard Meiers and Frank Gehrys of the world and have our voice be heard. Now we are getting to do that by leveraging the work we've been able to do in China," says Jacob.

O'Connor is clear about the opportunities: "In the West we are not working on this scale. In one of our Chinese projects, the 20,000-unit Tianjin housing development, you could put everything our firm has done for the last 30 years in one corner of that project."



HLW's masterplan for North Bund creates design guidelines for more than 3 million square feet of new buildings.

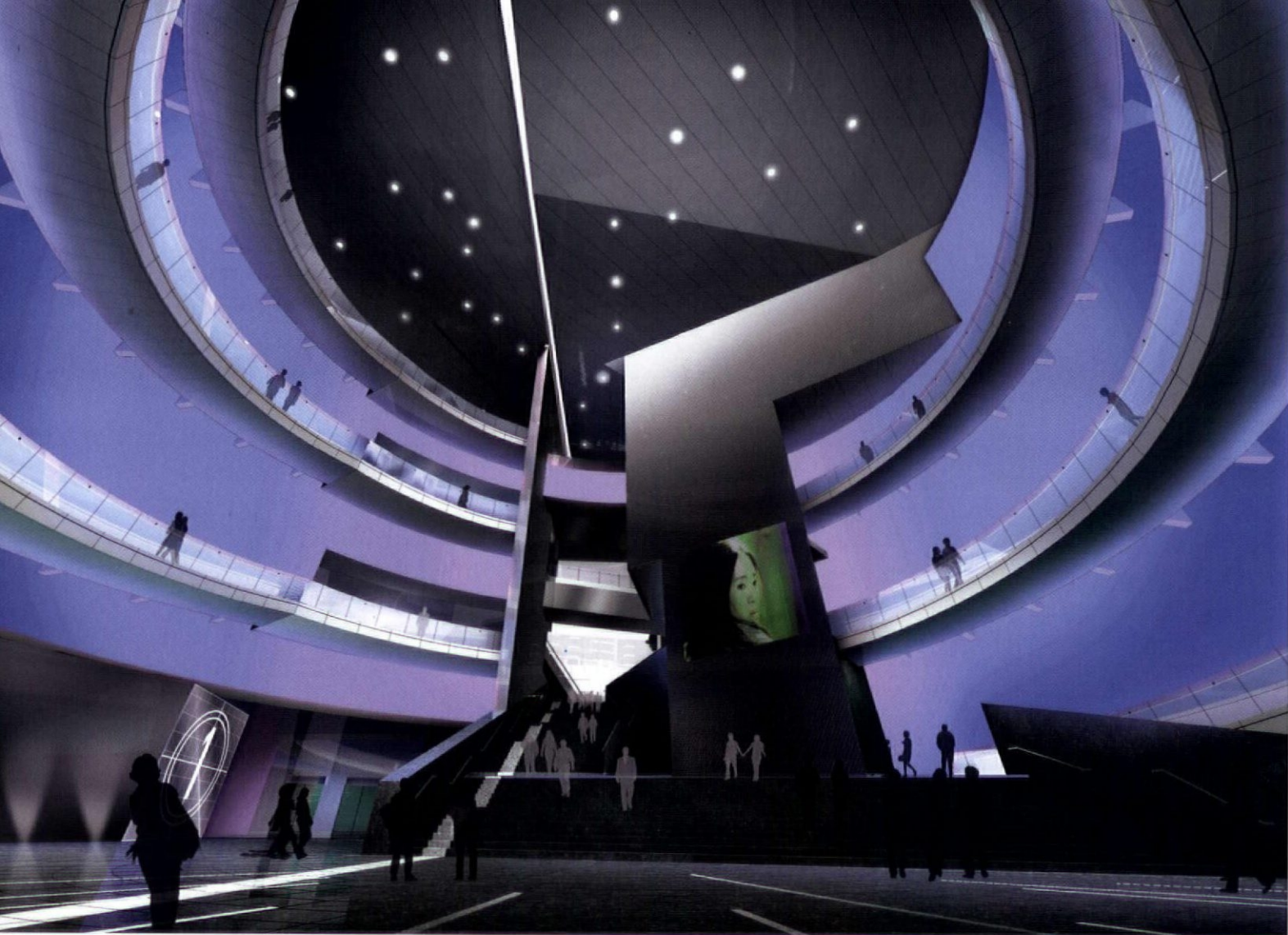


Beijing Poly Plaza, Skidmore, Owings & Merrill. Rendering by dbox.

North Bund Masterplan, Shanghai, HLW.

North Bund Masterplan, Shanghai, HLW.





Museum of Film, Beijing, RTKL Associates.

## THE FORMAL IS THE POLITICAL

Particularly when it comes to cultural projects, politics plays a key role in driving forms toward the iconic. RTKL's Garden notes, "I've noticed, especially at the mayor level, city building is a platform to go up to the provincial level. And you can see that. It's like, 'OK, how fast can you get it up?'"

Liu adds that many local Chinese officials have relatively short terms—often only two to four years. In the course of these terms, they are expected to deliver. "[Large-scale architecture] is the best way for them to show off," he says. "They just want something visual in front of them so they can say, 'We got this thing done.' And that's their political vision. Once they complete it, their job is done. And there are no other concerns—the details and quality are all secondary."

"I don't think the system is designed to deliver good architecture. It's very much a political or administrative system, and it doesn't guarantee quality products. I guess it also has something to do with the efficiency of the Chinese government. The higher level officials may have good intentions, but when they transfer it down to people in charge of the projects, things get twisted and changed."

Liu continues, "For example, the building products always reflect, in most cases, the personal interests of the people in charge of construction. We see the building material system on a building not because someone *designed* it, but because someone *wanted* it—the client happened to know someone who made the product, and, somehow, it's there. You don't have much basis to argue with them. There's no mechanism for you to guard a building against such activities. Officials don't really understand building or architecture, and they don't really care. They just want a statement—something they saw in a rendering got built, from a picture. And that's OK. What happens inside is not really their concern. Whether the building lasts for five years or 10 years, it's not the concern, because their jobs only last four or five years."

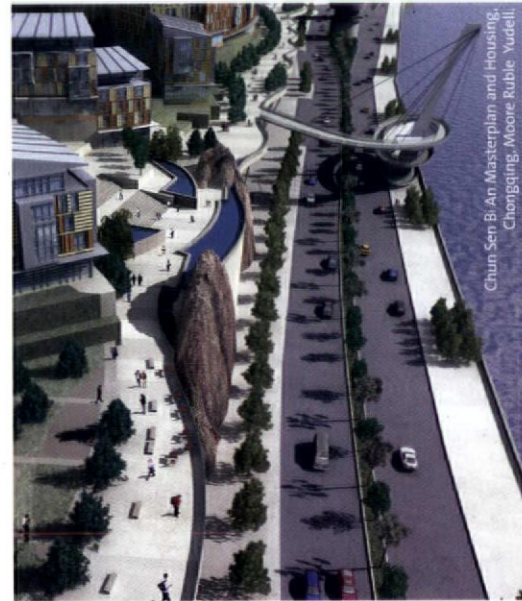


Coastal Mall, Shenzhen, Callison Architecture, Inc.



### MORE THAN FUNCTION

Architecture is always a collaborative process. It must therefore be, to some degree, a product of the social forces surrounding its creation. As an expression of the interaction between the rising economic aspirations of the Chinese people, the global ambition of multi-national businesses, and the self-interest of the political powers that be, the architecture of the new China is sublime and ugly, iconic and cliché, hopeful and horrific. As such, the modern architectural face of China provides us with nothing short of a portrait of the contradictions and difficult choices that underlie the very nature of globalism in the twenty-first century. ■



Chun Sen Bi An Masterplan and Housing,  
Chongqing, Moore Ruble Yudell.



Chun Sen Bi An Masterplan and Housing,  
Chongqing, Moore Ruble Yudell.



# form unstructured

INTERVIEWS BY JENNIFER CATERINO

MUSINGS ON FORM BY

BARBARA CALLAS CALLAS SHORTRIDGE ARCHITECTS

ANTHONY COSCIA COSCIA DAY ARCHITECTURE + DESIGN


OLIVIER TOURAINE AND DEBORAH RICHMOND TOURAINE + RICHMOND ARCHITECTS

RANDALL STOUT, FAIA RANDALL STOUT ARCHITECTS



Sketch of Hunter Museum, Randall Stout Architects, Inc.





# barbara callas

## SITE-SPECIFIC FORM

When we talk about the generation of form in our work, we talk about how it is site-specific. "Site-specific" may be one of those terms that encompasses our projects. And site could mean a big, open property. We've done five-acre sites, and we've responded to those sites very differently than we'll respond to a row house or something in an urban setting. Or site could, and has, meant the interior of an existing building. Of course, in every project there is a series of factors that layer and become the design.

## A NATURAL APPROACH

When we talk about site-based form, I think Moody Hills is the project people would think of, in terms of how a design is generated. We knew what the program was, but the City of Los Altos, California, had so many parameters. The actual site is four and a half acres, so what we did was say, "OK, let's go walk around the site and see where we want to look. Where's the prettiest view?" And we walked around and looked at the trees and hillsides, and we then marked where we were at that time. This turned into lots of marks on a page indicating the topography of the site, which is how we came up with the first layout. We didn't know where we were starting with this, but as we snaked through the trees, it turned out to be a very long form. It was a gorgeous site with good views in 75 percent of the directions, so we really wanted to take advantage of all of that. And what we ended up with was essentially a form. And this form became one house that was split into two pieces and connected with an entry piece. It actually had so much form to it we kept trying to calm it.

## WIDE ANGLE VIEW

There's one project for the W Hotel in Scottsdale, Arizona, that I think is really interesting to look at as how the form can be generated from a much larger site. We were given a building outline, and we were asked to develop a concept for all of the interiors and all of the design elements that were going to be part of the hotel. So we extracted elements from a series of images that we felt were characteristic of the site and from areas around the site and surrounding material palettes to come up with this courtyard and interior plan that really had to do with caverns and some of the technology and screening that was necessary for the sun. We actually created the idea of site based on a greater idea of the landscape.



## PAPER ARCHITECTURE

This is the original model of my house, 747 Residence. *This* is being built—one piece of paper, launched on the ground, folded up in this direction. The plot points have changed—it's not square; it's irregular. The early model photos also help explain that this is very much an origami, a template for all the paperwork where the cut-out and wrap-around become our potential form. So you can see the change from the early conceptual models to what we're now building.

The original form was longer. We start with much longer forms if we can have them. But through site manipulation and issues with the city, it condensed itself a little. Plus as a two-inch model, it always looks nice and long. Once you do the model that is actually to scale, and actually build it, it bulks itself up.

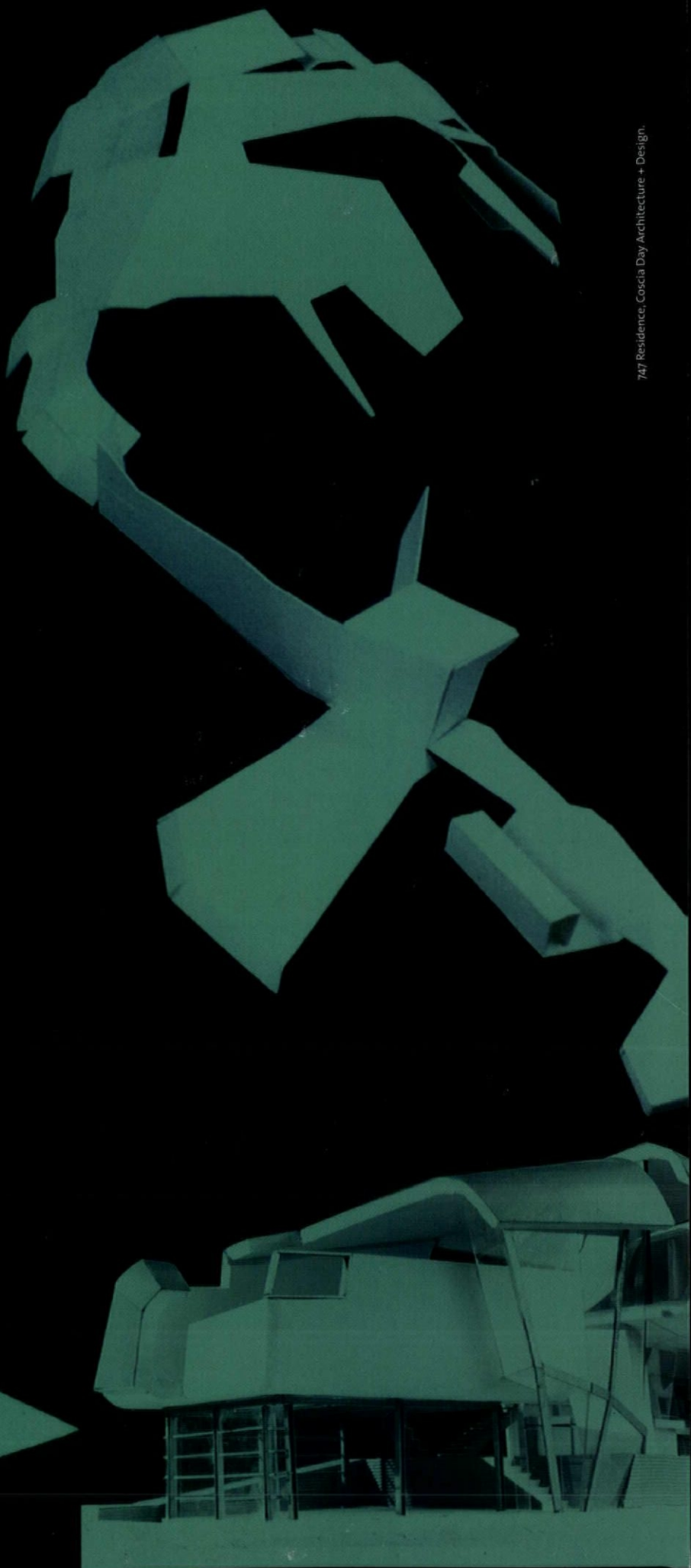
## FOLDS AND FORM

We like body geometries, and we try to infuse the projects with movement and not just the theoretical idea of fold walls and roof—it's something else. Its wall is its roof, and the roof and wall create a form; they don't just square with each other.

Thai House was done right after Natalee Thai. Before that, most of our projects were refractile and angular folds, and from that moment on we added a sort of smoothness. That design actually came from the Thai alphabet; that's where the curve started being introduced in our projects. We're more angular in our commercial work because it's allowed. There seems to be more freedom of what the program is within the amount of spatial environment you're allowed. A house project, the ones that are in slots—those are a little more difficult. There's a house we're doing in Sierra Madre with a great side with overlooks and views. We also got to explore it there. And in the art loft area of Venice, the smaller sizes where you try to compact as much space as possible, there we explore the idea of flattened folds.

## IN DEFENSE OF FORM

In a boutique firm like we have, where clients do pay us to design a project, sometimes it stops there. But most times we do get them all the way through the city, and then they never get built. That happens quite a lot. Most are fully permitted, though; these are buildable structures.



747 Residence, Coscia Day Architecture + Design.





olivier touraine

#### FORTUITOUS FORM

To me, in L.A., like throughout the world, there are two tendencies to approaching architecture—one, form being the starting point, and, two, form being the result. For us, actually, form is almost a kind of accidental result. It is what it is at the end because of the accumulations of the parameters that we have to go through from the most boring ones, which we call obligations, to the most conceptual abstract one.

We try to first even deny the existence of the form being an issue when we start the work. We just do analysis, look at the program. We don't start with saying "Ok, what could be the form of the project?"; we start with a series of protocols and the form of the project is more of a result. We try to do the things with the maximum efficiency and the minimum of use, so there is no extra. Everything is absolutely necessary.

#### REACTIVE FORM

We have the feeling as architects now that our status is compressed on any project. It's compressed on the inside by the users, so it's like trying to inflate a balloon within a phone booth: The users want to have the maximum square footage, and you have the codes, the restrictions that basically say, "You need to have a set back there" or "You cannot be more than 30 feet tall." Many types of a project's rules are different, but basically you are compressed from the outside by, let's say, the collectivity and you're compressed from the inside by your own clients, by the individuality. And the field of the architect is now getting shrunk to, you know, when you do a tower basically architecture is like a foot wide. Basically, in this one foot of envelope you have to justify your own existence as an architect.

deborah richmond

#### "FORM IS A VERB"

It's an interesting starting point because everyone has interpreted that in different ways. For us "form is a verb" means that form is not an object. It's not this blob or whatever that you start with or that you're concerned with before you're concerned with all the other issues. Form is a kind of process of becoming. As things come together—the plan, the materials, the different conditions and experiences of the building—processes are forming the building, and, in that sense, form is a verb for us.

#### VIRTUAL FORM

So, on one hand, there is this functional logic of the software generating iterations of one module or one thing that then kind of becomes an extrapolation and turns into this tube of something. On the other side, you have what I've heard us categorized as—diagrammatic; everything we do is based on certain diagrammatic and programmed presentation or programmed diagram.

Of course there's blurriness between the two, but it's true that we often start with a kind of series of diagrams that we're trying to achieve that might relate to plan, circulation, the program, maybe light. And I think that within that sort of school of people who use form as a starting point there is also a lot of division. Some of them believe that they are on a path to discover the performative abilities of these new ways to generate form through software, and some completely reject that idea of being too conventional and say, "Oh, this is just an exploration of form." For us, it's like, "Well, what is the point of that? Anyone could do that."





# randall stout, FAIA

## THE BILBAO EFFECT

I was surprised. I expected the boards of both the Hunter Museum and the West Virginia Art Museum to have a conservative posture. The reality is everyone has written about the "Bilbao effect"—its effect on the economy and tourism. Gehry changed the landscape for how nonprofit boards think about their projects. Even in smaller cities, like Chattanooga and Roanoke, boards have a greater appreciation of architecture. I can't imagine what it would be like if Bilbao hadn't happened. Museums responsible for making decisions now make it acceptable for architects to be abstract in their exploration of form-making.

## A FORMAL APPROACH

There are a lot of important things when talking about form. For me, there are three categories of important things. The first one is purpose—how we work from the inside out. We organize by function, client needs, sustainability. We set up fundamental placement of plan and volumetric height before creating the form.

Grounding buildings in the environment, placemaking, even in an abstract way, is the second principle. My practice is 85 percent outside of Southern California, and I am uncomfortable with exporting a Southern California language—a homogenous quality—to other places. I go into places and study the uniqueness of a site, the regional landscape, the collective memory of the community. I care about trying to build ideas and forms that celebrate local and diverse issues, rather than impart foreign ones. The Hunter Museum sits atop a limestone bluff overlooking the Tennessee River. We worked with materials and form to work in landscape materials. And the stainless steel roof sparkles like the bend in the river. It's about taking abstract and contemporary forms and trying to ground them in a sense of life.

The third area of importance in form-making is the perception by an individual. I find this really intriguing. Freud perceives everything with symbolism or affectual perception. In short, prior meaning is symbolism, and new experience is affectual perception. People respond emotively to architecture. This is affectual.

The making of form is not premeditated. The generative sketches made prior to making models account for 20 percent of the form. The rest comes during schematics, while already discovering things in 3D models. I approach purpose and placemaking first, digest what I learn, and then start making things with my hands. This leads to the discovery process. Spatially and volumetrically, buildings can excite us, and hopefully others.

I do make little attempts to create metaphors, but not as one liners—these are glimpses of collective memory or placemaking, and are not meant to be literal. For one project, the Steinhude Sea Recreational Facility in Germany, I had one idea about the form—an abstracted reclining figure, a sunbather's body facing south. A woman came to me with a whole new metaphor, that of a waterfowl. I had never thought of that. Maybe that's part of the subliminal process of form-making and discovery. ■



## PROJECT CREDITS

### House on Blue Jay Way (Beuth Residence)

**Location** | Los Angeles, California  
**Architect** | Studio Pali Fekete Architects (SPF-a)  
**PROJECT TEAM**  
**Architect** | Zoltan E. Pali, FAIA  
**Structural Engineer** | Henry Guzman  
**General Contractor** | William Kent Development, Inc.  
**Photography** | John Edward Linden

### Riverside Preschool/K-5

**Location** | Riverside, California  
**Architect** | HMC Architects  
**PROJECT TEAM**  
**Principal in Charge** | John Nichols, AIA  
**Senior Designer** | Kevin O'Brien, AIA, LEED AP  
**Project Manager Team** | Rohit Shah, AIA, Wade Frazier, AIA, CSI, Gary Gidcumb  
**Project Team** | Larry Wen, (formerly of HMC Architects), James Krueger, Stephen Ah Mon, Eera Babiwalale, Sally Snow, Pam Maynard, CID  
**Structural Consultant** | Taylor & Gaines  
**Landscape Consultant** | EPT Design

### Viewpoint School

**Location** | Calabasas, California  
**Architect** | Jeffrey M. Kalban & Associates  
**PROJECT TEAM**  
**Design Partner** | Jeffrey M. Kalban  
**Managing Partner/Programming** | Susan Oakley  
**Project Architect/Construction Document** | Tony Labayog  
**Project Architect/Masterplanner** | Alain Yotnegarian  
**Civil Engineer** | Land Design Consultants, Inc.  
**Traffic Engineers** | Crain & Associates  
**Geotechnical Engineers** | MAA Engineering Consultants Inc.  
**Oak Tree Consultant** | L. Newman Design Group, Inc.  
**Wetlands Consultant** | Rachel Tierney  
**Structural Engineer** | Englekirk & Sabol  
**General Contractor** | HMM Construction  
**Renderings** | Jeffrey M. Kalban & Associates

### Vanguard University Music Center

**Location** | Costa Mesa, California  
**Architect** | Hammel, Green and Abrahamson, Inc. (HGA)  
**PROJECT TEAM**  
**Project Director** | Michael Ross  
**Project Principal** | Jamie Milne-Rojek  
**Project Designer** | Stanley Chiu  
**Project Manager** | James Matson  
**Project Architect** | Brad Carpenter  
**Designer** | Satoshi Teshima  
**Renderings** | HGA

### Marvin Engineering Company

**Location** | Inglewood, California  
**Architect** | Nadel Architects, Inc.  
**PROJECT TEAM**  
**Project Director** | Michael Salter  
**Project Designer** | Michael Walden  
**Project Manager** | Vic Gaygashian  
**Structural Engineer** | BP Consulting  
**MEP Engineer** | Helfman Halloossim  
**Civil Engineering** | Anacal Engineering Co.  
**Geotech** | Geotechnologies, Mike Savage  
**Landscape** | LRM-LTD, Lawrence Moline  
**Lighting** | Kaplan Partners  
**Construction Manager** | Marvin Engineering/Jerry Friedman  
**Project Manager** | Pacific Sunrise Construction Company, Douglas Fidler  
**Photography** | Tom Bonner

### Fineman Bowman Residence

**Location** | Los Angeles, California  
**Architect** | Lorcan O'Herlihy Architects  
**PROJECT TEAM**  
**Principal-in-Charge** | Lorcan O'Herlihy  
**Project Architect** | David Thompson  
**Design Team** | Mariana Bocktor, Juan Diego Gerscovich  
**Structural** | Paul Franceschi, S.E.  
**Photography** | Michael Weschler Photography

### The Contemporary Museum of Honolulu

**Location** | Honolulu, Hawaii  
**Architect** | Frederick Fisher and Partners Architects  
**PROJECT TEAM**  
**Team** | Frederick Fisher, Joseph Coriaty, Brent Eckerman, Hunter Fleetwood, Bianca Spies, Yung Hahn, Marta Johansen, Matt Kelley  
**Structural Engineer** | Englekirk Partners  
**Civil Engineer** | Malama Civil Engineering  
**Electrical Engineer** | Bennett Engineers, Inc.  
**Mechanical Engineer** | Mechanical Engineers of Hawaii Corporation  
**Landscape Architect** | Umemoto Cassandro Design Corporation  
**Construction Management** | Heath Construction Services  
**Renderings** | Matt Kelley

### Nate Holden Performing Arts Center

**Location** | Los Angeles, California  
**Architect** | fsy Architects, Inc.  
**PROJECT TEAM**  
**Principals-in-charge** | Arturo Yanez, AIA, and John Fisher, AIA  
**Project Architect** | Arturo Yanez, AIA  
**Project Manager** | Dean Lee

### Design Team | Vijay Sehgal, AIA, Wayne Thomas, Victor Maningo

**Acoustician** | Vijay Sehgal, AIA  
**Structural Engineer** | ENA Group  
**Electrical Engineer** | N A Cohen Group  
**Mechanical Engineer** | Maroko & Shwe  
**Audio-Visual Consult** | Veneklasen & Associates  
**Theatre Consultant** | John Sergio Fisher & Associates  
**General Contractor** | Fassberg Construction Company  
**Photography** | Benny Chan, fotoworks

### MRI Medical Center of Beverly Hills

**Location** | Beverly Hills, California  
**Architect** | Coscia Day Architecture + Design  
**PROJECT TEAM**  
**Principals** | Anthony Coscia and Jonathan Day  
**CAD** | Stephen Thomas  
**3-D Modeling** | Karl Loescher  
**Interior Design** | Coscia Day Architecture + Design  
**Lighting Design** | Coscia Day Architecture + Design  
**Structural Engineer** | David Weiss & Associates  
**General Contractor** | Butland Construction  
**Photography** | Joshua White

### Art Museum of West Virginia

**Location** | Roanoke, Virginia  
**Architect** | Randall Stout Architects, Inc.  
**PROJECT TEAM**  
**Principal in Charge** | Randall Stout  
**Project Architect** | John Murphey  
**Project Designer** | Sandra Hutchings  
**Job Captain-Exterior** | Rashmi Vasavada,  
**Interior Designer** | Cindy Bush  
**Co-Job Captains-Interior** | Peg FitzSimons and Neil Prunier  
**Project Team** | Jerry Chao, Eric Jones, Victoria McReynolds, Manzer Mirkar, Aleksander Novak-Zemplinski  
**Associate Architect** | Rodriguez Ripley Maddux Motley Architects (RRMM)  
**Civil** | Mattern & Craig  
**Landscape** | Whitesell Group  
**Structural Engineer** | DeSimone Consulting Engineers, Inc.  
**Mechanical/Plumbing Engineer** | IBE Consulting Engineers, Inc.  
**Electrical Engineer** | Kocher, Schirra & Goharizi Consulting Engineers  
**Lighting** | IAM Partners  
**Acoustic/Audio-Video** | Newcomb & Boyd  
**Food Services** | Webb Design

### La Kretz Hall, University of California, Los Angeles

**Location** | Los Angeles, California  
**Architect** | SmithGroup, Inc.  
**PROJECT TEAM**  
**Principal-in-Charge** | Susan O'Connell, AIA  
**Design Director** | Mark McVay  
**Senior Project Architect** | Bernard Kummer, AIA  
**Project Team** | Brent Gesell, Greg Glaz, Mark Macha  
**Structural Engineer** | Englekirk & Sabol  
**Mechanical, Electrical, Plumbing Engineer** | Innovations for the Built Environment (IBE)  
**LEED® Consultant** | CTG Energetics  
**Cost Consultant** | Davis Langdon  
**Civil Engineer** | KPFF  
**General Contractor** | WestCoast Nielsen  
**Renderings** | SmithGroup, Inc.

### Caterpillar, Restaurant Hof Weissbad

**Location** | Appenzell, Switzerland  
**Architect** | aggs architecture  
**PROJECT TEAM**  
**Principals** | Marc Angélli, Sarah Graham, Reto Pfenninger, Manuel Scholl, Hanspeter Oester  
**Project team** | Bettina Klinge, Katia Schröder, Gabi Hauser  
**Manufacturer** | Blumer-Lehmann Elementbau AG

### Zen Zoo Tea, Hollywood

**Location** | Los Angeles, California  
**Architect** | Christopher Mercier Studio (fer) LLC  
**PROJECT TEAM**  
**Project Principal** | Christopher Mercier  
**Project Architect** | Angela Loughry  
**Project Design Team** | Christopher Mercier, Angela Loughry  
**Project Assistants** | John Leahy, Sheryl Samson  
**General Contractor** | Prats Construction Inc.  
**Structural Engineer** | Ping Hwang  
**Millwork** | Systems 32  
**Photography** | Jennifer Boggs

### Zen Zoo Tea, Beverly Hills

**Location** | Los Angeles, California  
**Architect** | Christopher Mercier Studio (fer) LLC  
**PROJECT TEAM**  
**Project Principal** | Christopher Mercier  
**Project Architect** | Angela Loughry  
**Project Design Team** | Christopher Mercier, Angela Loughry  
**Project Assistants** | Naseema Asif, Susan Tashiro, Pepe Viteri, Cristina Milleur  
**General Contractor** | Alta Construction Inc.  
**Millwork** | Chien Geiger  
**Photography** | Jennifer Boggs

# SHARPE

## INTERIOR SYSTEMS

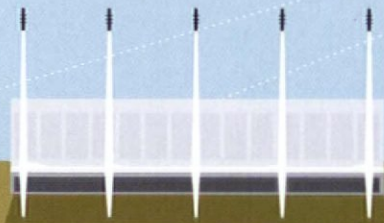
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3.12

**ETTORE SOTTASS, DESIGNER**

A full retrospective of Italian architect and designer Ettore Sottsass, Jr.'s career. Runs through June 11. Free to LACMA members and included in general admission for nonmembers. LACMA, Hammer Building, 5905 Wilshire Boulevard, Los Angeles. More information: [www.lacma.org](http://www.lacma.org).

3.23

**CA|BOOM3**

Three and a half days of cutting edge contemporary design and architecture. Santa Monica Civic Auditorium, 1855 Main Street, Santa Monica. More information: [www.caboomshow.com](http://www.caboomshow.com).

3.27

**L.A.DESIGNWEEK™**

Each day of the L.A.DesignWeek™, which includes NeoCon® West (3.27-28) and WESTWEEK (3.29-30), will focus on a different design district—Santa Monica, West Hollywood, and Downtown LA—and will feature products, continuing education, parties and more. More information: 800-643-6074 or [www.merchandiseart.com](http://www.merchandiseart.com).



3.31

**HOME TOUR ARCHITECTS FORUM**

Join the architects whose homes are featured in the 2006 AIA/LA Spring Home Tour Series for a discussion of their work. Location not available at press time. More information: 213-639-0777 or [www.aialosangeles.org](http://www.aialosangeles.org).



4.2

**2006 HOME TOUR**

The AIA/LA kicks off its spring series with a mix of Silver Lake homes. More information: 213-639-0777 or [www.aialosangeles.org](http://www.aialosangeles.org).



4.19

**PORT OF LOS ANGELES TOUR/PRESENTATION**

Location not available at press time. More information: 213-639-0777 or [www.aialosangeles.org](http://www.aialosangeles.org).



4.23

**2006 HOME TOUR II**

The Spring Home Tour Series continues with a tour of Beverly Hills homes. More information: 213-639-0777 or [www.aialosangeles.org](http://www.aialosangeles.org).

**AIA/LA DESIGN AWARDS 2006**

Completed presentation boards for the 2006 Design Awards Program must be delivered to SCI-Arc (960 E. Third Street, Los Angeles) by 3:00 p.m. on April 28.

**2006 AIA/LA ARE SEMINAR SERIES**

Download schedule and sign-up forms from [www.aialosangeles.org](http://www.aialosangeles.org). Upcoming seminars for April include Materials & Methods (April 20 and 27) and Oral (Supplemental) Exam Prep Class (Saturday, April 29).

**LA JOB BOARD**

Post a job offer and/or a resume and search for available positions in Los Angeles and nationwide—available 24/7/365. Visit [www.aialosangeles.org](http://www.aialosangeles.org) for more information.

**2006 AIA/LA DESIGN AWARDS GALA**

The Design Awards Gala will be held during the Host Chapter's world pArty on June 8 as part of the 2006 National AIA Convention. Featuring entertainment, music and food representing the unique character of Los Angeles, the world pArty is expected to draw more than 2000 attendees from around the country.

**PROFESSIONAL DEVELOPMENT PROGRAMS**

Stay tuned to [www.aialosangeles.org](http://www.aialosangeles.org) for details on ProDev Seminars and a Young Architect's Forum New Beginnings Panel.

**2x8 PROGRAM: SAVE THE DATE!**

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# Arclinea: creative technology

Technology and solid creativity are the two complementary concepts at the base of the Arclinea kitchen-project, starting with knowledge of materials, processes and technology, all focused on total quality. With a lineage of craftsmanship dating back to 1925, Arclinea has earned an international reputation of excellence for technologically innovative and aesthetically exquisite kitchen designs. Shortly after dedicating all its production energy to kitchen furniture in 1960, Arclinea's success was conferred by the public and experts alike at the Milan Trade Fair of 1963, thanks to *Claudia*, the first Italian kitchen with built-in appliances. In the years that followed, Arclinea has continued to interpret the technology and solutions applied to professional kitchens and adapt them to the varied requirements of domestic life.

By balancing its foundation of quality with the evolving needs and desires of users, Arclinea remains within the avant-garde of kitchen concept and design. Designed and coordinated by the internationally celebrated Italian architect Antonio Citterio, Arclinea borrows features from professional kitchens, such as generous work surfaces and easy accessibility of tools and equipment, and integrates them with the home kitchen. Already on the forefront of pioneering technology that both looks great and is wonderfully easy to use and maintain, the company is on a constant quest for improvement, utilizing a comprehensive research and development department, as well as outside laboratories, to improve its products. With seven lines and endless configuration possibilities, Arclinea kitchens complement homes of every scale and style, from private residences to high-rise buildings.

Through Arclinea Los Angeles, a division of Euroconcepts Inc., the exclusive representative of Arclinea products in the greater Los Angeles area, designers have the opportunity to experience the craft of Arclinea for themselves. Founded in 1978 by Joseph Elihu and his brothers, Euroconcepts was the first outfit to represent European kitchen furniture in the Pacific Design Center. Throughout the years, the award-winning company has worked in many prominent homes in Southern California and nationwide, providing both quality products and technical expertise. The professionals at Arclinea Los Angeles seek to optimize the relationship between the kitchen and home and are committed to innovatively and thoroughly resolving every technical question in pursuit of an increasingly creative, personalized and liveable kitchen. Quality and technological resources are always matched with the creativity and functional innovations of the best design in a unique, personal direction, in constant development: that of 'Arclinea creative technology.'



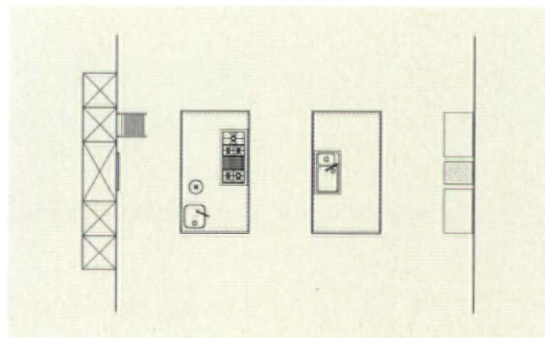




A modern interior scene with a dark, minimalist aesthetic. On the left, a wooden cabinet with a horizontal grain and a long, thin metal handle sits on a dark floor. On top of the cabinet is a round wooden chair back, a small wooden box, and some papers. To the right, a tall, thin metal shelving unit with multiple shelves holds various items, including a stack of white plates, a stack of books, and a small white container. In the foreground, a wire mesh structure is partially visible. The background is a dark wall with a large, bright rectangular opening, possibly a window or a doorway, creating a strong contrast.

Relating.  
Experience.  
Innovation.



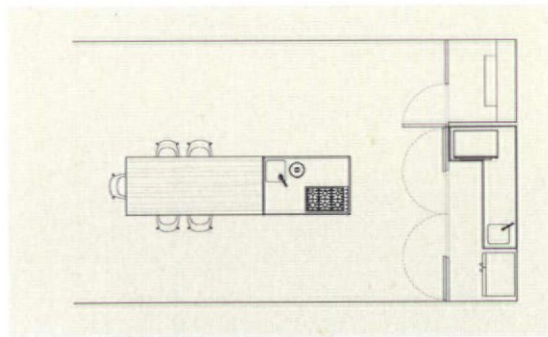


## The professional kitchen.

Professional kitchens follow very careful design rules: generous work surfaces alongside roomy storage space, ease of visibility and accessibility of tools and equipment, with the different activities separate and linked. Arclinea has borrowed these concepts and scaled them down to fit the space and needs of a home.

Two separate "islands" flanked by a large built-in pantry for meal preparation and cooking mean several people can work together exploiting space, time and energy to the max. In this way, cooking becomes a real pleasure and can be totally personalized.





## The ritual kitchen.

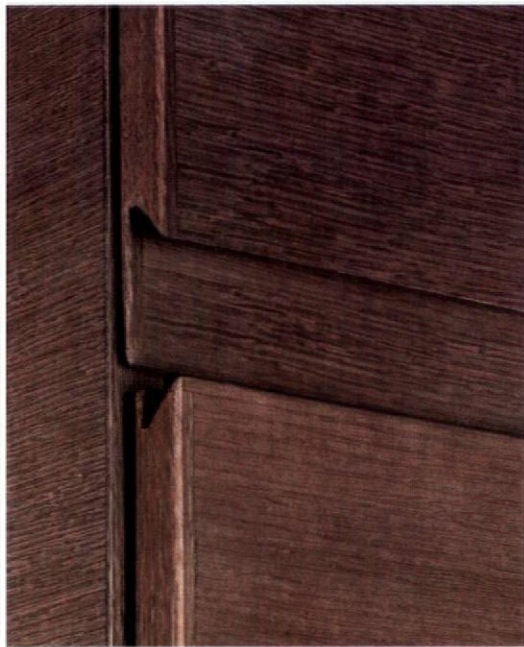
The ritual kitchen is organized free space, where being together becomes something to share anew every day, a place where a whole series of concrete actions are turned into rituals and emotions. Architectonic solutions are conceived to fit the spaces they occupy. Oven, fridge and dishwashing can be concentrated in an adjacent yet separate area: the "closet," a closed walk-in cabin. If the kitchen is the center of the home, then the island freed of its service functions becomes a center for rapport between the cook and the others: family and friends—all seated around the large table integrated with the island where food preparation and cooking take place. Cooking becomes part of being together, socializing opens up to include cooking in a continual interlacing of relationships.





hen.







## Why Arclinea is different. The grammar and syntax of the language of inhabiting.

Languages change, along with cultures, customs and times. Inhabiting is a language and as such it evolves and mutates. In the 1950s, the kitchen meant the home. In the 1980s, it was synonymous with exhibiting. In the '90s, with the desire to cook. Today, it has other connotations. Kitchen means living together. A new understanding based on a simple and practical statement. Nowadays, the kitchen is the nucleus of the home, where people spend most of their time. The kitchen thus becomes representative of the verb "to live," in keeping with one's values, tastes and practices. Arclinea has always responded to the changing rules of this language. By "stealing" the functional islands from professional kitchens, introducing them in the family home, we transmitted the concept of cooking, experimenting and creating as activities to be enjoyed. With us, the daily chores imposed by family life soon become effortless and fun. Our *Convivium* introduces the kitchen as an environment wherein to renew the daily ritual of togetherness. Solutions aimed at creating a welcoming space. Thus meal preparation and dining areas have been detached from washing and storage areas. The island has been relieved of service-related activities and has been brought closer to the table. Wood and steel are what we have preferred. Materials that wear out with time, letting you imprint your own special memories upon them. Thus the kitchen becomes an autobiography, a place that truly accompanies the user through the course of time. If inhabiting is a language, then the Arclinea program is its alphabet. Making it adaptable to all.

Antonio Citterio | Designer, Arclinea

## Practicality and technology. Innovative content that shows in unique performance.

Professional hoods with a high extraction capacity, integrated hoods, with detached motor to take the noise outside, exclusive accessorized sinks, equipment for drawer management, indoor greenhouse for herbs, infrared food warmer, dishwarmer to keep plates at 104 degrees.

## Space design. Architectonic solutions to fit the space they occupy.

Careful design uses and organizes available space in the best possible way: handy pantry units with sliding doors, a closet fitted with a 180-degree opening side-hung door, a closed walk-in cabin containing all the service functions close to the space with the most rapport in the kitchen, tall units up to 93-inches high with an integrated stepladder that slides on its own rail for ease of access.

## Details. Surprising exclusive strong points.

Research into design and technology enables innovations that best adapt themselves to concrete needs. Craftsmanship that makes our kitchen units warmer and more personal, such as the *Italia* built-in handle, with high tensile strength (330 pounds) and screw-free, and the drip guard on the worktops in AISI 304 stainless steel, better known as 18/8 stainless steel.

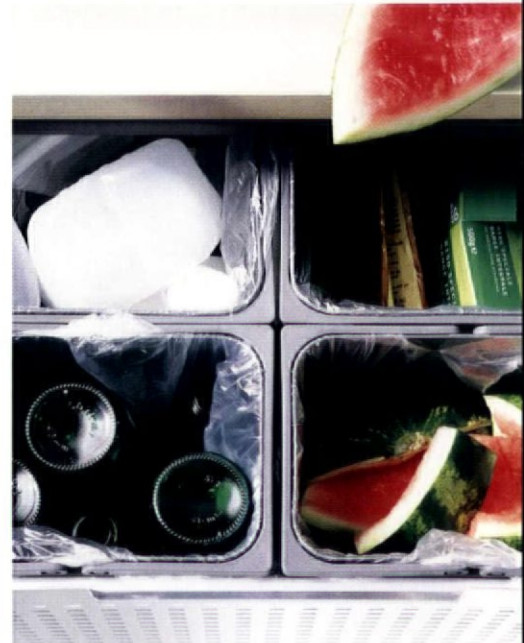
## Materials and finishes. Careful choices, accurate production processes, unique designs.

Care taken in the choice of materials and how they are processed. Carcass finishes: stainless steel, okoumé (waterproof marine multiply panel), melamine edged with polyurethane glue (water-resistant and heat-resistant up to 300 degrees) and anti-splinter edge. Variety of materials for worktops: marble, stainless steel, laminate (made from waterproof chipboard and HPL laminate) and door fitted with exclusive anti-slam device.

## Ergonomics. Everything in the right place, every function matching performance.

Equipment, worktops and kitchen appliances positioning stems from research to make work easy and improve visibility and movement. Easy-to-hold handles, recessed plinths, correct lighting for the technical zone and storage areas, worktops in varying heights and depths (the 27 1/2-inch-deep tops allow for the insertion of practical elements, such as accessorized back panels).







## Practicality of use.

Concrete design shines through as simplicity of use.

Great attention paid to those small yet important everyday actions leads to the really practical design solutions, such as the stainless steel and marble worktop with drip guards, removable drawer for tidy storage of all the different cooking utensils, the large, multi-use super-accessorized sink that is exclusive to Arclinea, the Totem plug-socket element supplying electricity to the islands and hand trolleys on wheels.

## Storage.

A wealth of anti-clutter solutions.

Infinite storage possibilities for units that can be equipped with special accessories and illuminated internally with a volumetric detector lighting system. Large pantry units with glass doors, a tall corner storage unit placed directly on the floor for storing crates, brushes and vacuum cleaners, aluminum roller shutter in varying sizes, which can be integrated with the storage unit walls and fitted with internal sockets for electrical appliances.

## Ease of access.

The importance of Arclinea opening systems.

Made-to-measure equipment, units with different kinds of opening systems suited to use and position. Accessorized back panels, wall units with flap, side-hung, diagonal Vela, folding or sliding doors to make movement in the kitchen as obstacle-free as possible. Pull-out base and tall units on drawer guides with up to 110-pound load capacity and pneumatic-hydraulic slam-proof systems.

## Ecology.

A search for increasingly more environmentally friendly materials.

All the constructive parts of Arclinea furniture are E1 class for formaldehyde emissions. The paints used for lacquer finishes are free from heavy metals (lead, cadmium). Use of recyclable materials (aluminum, stainless steel, glass, Solidray). An energy regeneration plant turns production-waste wood into fuel.

## Safety.

Careful design is also a guarantee of safety.

Anti-topple fixing system for drawer and tall units, wall units with up to 286-pound load capacity, shelves and drawers certified and tested for all types of use. Tempered safety glass (5 times more resistant than normal glass), edges that are always rounded, possibility of choosing dishwashers with Aquastop, safety valves on hob units. Chairs and tables tested for stability and resistance to wear, tear and knocks.

## Hygiene.

Cleaning without dirtying.

Large capacity waste bins built into the worktop and for separate disposal. Containers suitable for storing hazardous household substances. Flush built-in worktops that have no upturned edges for dirt to accumulate, quartz resin tops that do not absorb liquids, undersink units in aluminum or stainless steel guaranteed perfectly water- and damp-proof.

## Guarantees and quality.

A constant quest for excellence.

Thanks to Arclinea's great reliability, products are covered with a 5-year guarantee for manufacturing defects. Quality development that starts at the design stage with careful choice and matching of materials (testing on laminates, glues, paints, panels, edges, wood) and of finished products (physical/mechanical tests carried out by the company's laboratory staff and by external laboratories Certo and Catas).





Hollywood director Michael Bay looked to designer Lynda Murray and Joseph Elihu from Arclinea Los Angeles to craft a kitchen befitting of his 12,000-square-foot residence. The collaboration resulted in the incorporation of a state-of-the-art Arclinea kitchen in his contemporary Bel-Air home. Photo: Erika Bierman

**Lynda Murray**  
Lynda Murray Interior Design

*"The kitchen is the nerve center of the house. People migrate there and, in many ways, the house surrounds the kitchen."*

Though not by design, Los Angeles-native Lynda Murray's practice has always catered to high-profile clientele. After studying at UCLA and the College International de Cannes in France, Lynda worked as the showroom designer for Michael Kreiss. Since forming her own firm in 1998, Lynda Murray Interior Design, she has completed more than 70 projects from N.Y. to L.A., ranging in style from contemporary classic to Spanish Mediterranean.

**As an interior designer, what is the most important element of creating a kitchen?**

It has to be beautiful, but it also has to function. Kitchens are so important—they sell the house. They also need to be functional for many years or nearly permanently in many cases, so it is very important that the style and the quality of what you have chosen really can stand the test of time.

**What do you think of Arclinea kitchens?**

It is the best kitchen on the market, both functionally and aesthetically, hands down. The hardware and the functioning of the products are incomparable, and it is one of the sturdiest, most well-made and well-built products out there. It's also a true custom kitchen, in that the exterior design is predetermined by the product line, but the interior of each cabinet is custom. You can be as extreme or as subtle as you want to be in your design, depending on your own personal vision and taste.

**How did you incorporate Arclinea into some of your kitchen designs?**

I work with Joseph Elihu at Arclinea Los Angeles. He is heavily involved in designing the kitchens and has personally educated me about Arclinea products. There is a tremendous amount of trust needed to work on multi-million dollar homes, and Joseph is the best designer to work with, bar none. In all cases, I spend a lot of time with the client determining the "nuts and bolts" of the kitchen, like where things should go, how it should be organized, and the like. They all come with me to the showroom to feel and touch the product. Once they have it in their hands, they understand why I recommend it. It's a very tactile process.





The Boxenbaum residence, designed by Steven Ehrlich, is both a home and gallery for noted artist Kharlene Boxenbaum. Working with Joseph Elihu from Arclinea Los Angeles, Ehrlich created an Arclinea kitchen to complement the interior's stone and wood palette. Photo: Juergen Nogai

**Steven Ehrlich, FAIA**  
Steven Ehrlich Architects

*"The kitchen is central to lifestyle and is the beginning point of activity—it is the new hearth."*

Steven Ehrlich started his career living and working in Africa, serving for two years with the Peace Corps as the first architect in Marrakech, Morocco. Today, he lives in Los Angeles, where he has spent the past 25 years at the helm of Steven Ehrlich Architects, a firm that has received more than 70 regional, national and international design awards. The landscape has changed, but Steven's early international education helped him understand connections between architecture and culture, people and place, and these principles are readily evident in his design approach.

**How would you describe your approach to designing a home?**

I like to be able to embrace and understand the lifestyle and the culture of the person whose home it will be and celebrate it. It is also important for the house to fit in with the land and the surrounding areas.

**How does the kitchen fit into the overall design of a home?**

So much happens in the kitchen—it is the engine of a house, the gathering place for people most of the time—and so it has to reflect that position and at the same time be connected to the whole house. We spend so much time in the kitchen and so being able to really enjoy being there is of paramount importance when you're designing it. Kitchens are central to lifestyles; they are the beginning point for activity. They should extend into gracious, inviting spaces and be accessible at the same time. Since the kitchen is the starting point for activity, it is also the starting point in design.

**How is it to work with an Arclinea kitchen?**

One of the greatest things about working with a kitchen system such as Arclinea is that not only do they have the benefit of research and development, technology and a high standard of detail, but you work with experts who really understand the inner workings of a kitchen and its layout. Arclinea brings in physical ability and a wide range of detailed knowledge, and they give you a lot more machine in a lot less space.





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